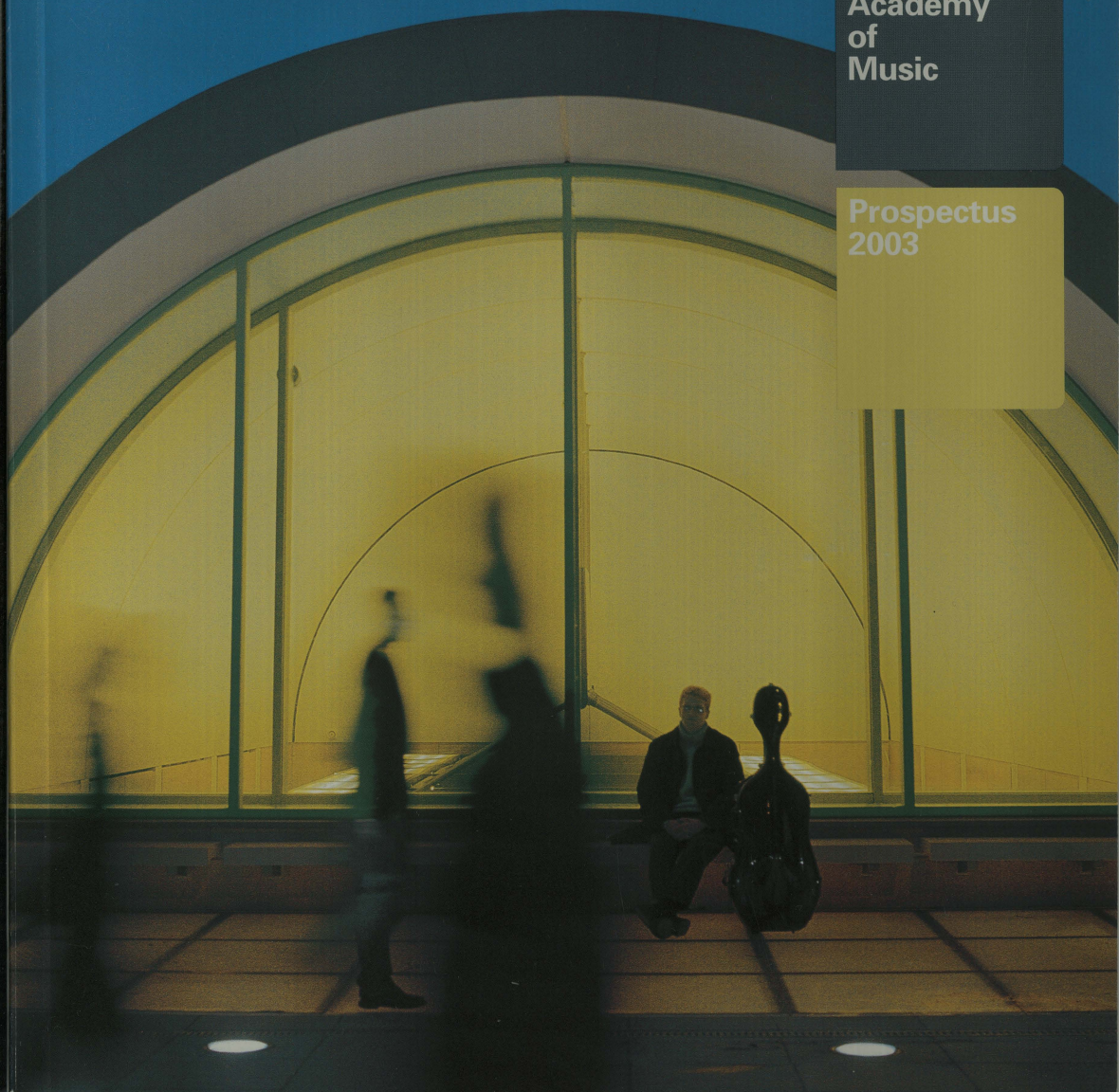


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Royal
Academy
of
Music

Prospectus
2003



Welcome

Principal

Professor Curtis Price

AM, PhD, Hon RAM, FKC, FRNCM

'As sure as eggs is eggs, these young performers will soon be poached'

Observer, February 2001

Since 1822, the Royal Academy of Music has produced generations of leading soloists, chamber and orchestral musicians, conductors, singers and composers – versatile and resourceful professionals working at the highest international levels.

However, we have no intention of resting on our laurels: outstanding new teachers are regularly recruited; the curriculum is constantly reviewed and updated, new programmes introduced and the latest technology applied; we try to react quickly to – and to anticipate – changes in the profession. Our facilities have been greatly enhanced since 2001: we have opened the custom-built David Josefowitz Recital Hall (pictured behind me here) and new rehearsal and teaching rooms in York Gate; we have refurbished the

Sir Jack Lyons Theatre; and the York Gate Collections, officially opened in February 2002, display some of our finest instruments as well as providing a centre for research activities.

The Academy is a cosmopolitan place, proud of its traditions and proud of its unique atmosphere which is not only warm and welcoming but buzzing with excitement. It is a very happy place in which one studies the whole art of music whilst preparing for the rigours of the profession.

Many prospective students will be faced with choices: university or conservatoire? Which conservatoire? London or elsewhere? I urge you to attend the Academy Open Days, arrange consultation lessons with our professors, talk to current students, get the feel of the place. We have tried

very hard to ensure that this Prospectus accurately reflects what happens at the Academy, but please do come and see for yourself. You will be very welcome.

Professor Curtis Price

Studied at Southern Illinois and Harvard Universities. Taught at King's College London from 1981, latterly as Head of Department, when he established the Centre for Advanced Performance Studies jointly with the Academy. Principal of the Academy since 1995, and University of London Professor since 2000. A leading authority on the music of Henry Purcell, publications also include studies of English and Italian music and opera. President of the Royal Musical Association, 1999-2002; Trustee of Musica Britannica and the Handel House Museum; Chairman of the British Violin Making Association.





Contents

Frequently Asked Questions/Facilities	02/03
Living and Studying in London/Performance Opportunities/Student Support	04/05
Recordings/Orchestras and Ensembles	06/07
Royal Academy Opera	08/09
Vocal Studies	10/11
Choral Direction and Church Music	12/13
Keyboard: Piano and Piano Accompaniment	14/15
Keyboard: Classical Accordion and Organ	16/17
Composition and Contemporary Music	18/19
Strings: Bowed Instruments	20/21
Strings: Harp and Classical Guitar	22/23
Woodwind	24/25
Brass	26/27
Timpani and Percussion	28/29
Conducting	30/31
Musical Theatre	32/33
Jazz	34/35
Media and Applied Music	36/37
Historical Performance	38/39
Academic Studies	40/41
Postgraduate Programmes: Introduction/Research Degrees	42/43
Postgraduate Diploma and MMus in Performance/MMus in Composition	44/45
Undergraduate Programme (BMus)	46/47
Application Procedure/Entry Qualifications	48/49
Fees/Your Audition	50/51
Governing Body, Staff, President and Patrons/How to Find Us	52/53



The Royal Academy of Music
is very grateful to John Ritblat and
The British Land Company PLC
for their valuable support of
the 2003 Prospectus

Living and Studying in London



London is an exciting and inspiring capital city in which to live and work. As one of the most cosmopolitan cities in the world, it offers an unrivalled range of cultural and leisure activities. There is always something to do and somewhere to go – whatever your tastes.

Photograph above: the Academy's original building and the Duke's Hall, centrally located on Marylebone Road.

04/05

Music

London is widely acknowledged to be the musical capital of the world. The Academy is right in the heart of the city, within easy reach of many famous venues. The Wigmore Hall, only a few minutes' walk from the Academy, has for generations been one of the most highly-regarded international venues for eminent recitalists.

London has five resident symphony orchestras, all of which perform regularly during term-time. The Academy has particularly strong links with the Philharmonia and London Symphony Orchestra as well as with the London Sinfonietta, Britain's premier new music ensemble.

London is a recognised centre for experimental jazz. The city's dynamic club scene is renowned.

Entertainment and the arts

London is a major international centre for all cultural activities.

The Tate, the new Tate Modern Gallery at Bankside Power Station and the National Gallery are envied the world over. There are 300 museums in London, offering everything from the wealth of international artefacts in the British Museum to the latest interactive experience. The main collections of all London's major museums and galleries have recently stopped charging for admission.

London has over 100 theatres. The famous West End musicals are joined by numerous plays and new drama. Leicester Square is the centre of commercial British cinema, and London's thriving circuit of 'art' cinema includes the National Film Theatre on the South Bank.

Performance Opportunities

While studying at the Academy, students enjoy a range of external performance opportunities to help prepare for the demands of professional life, including international tours, concerts and recitals at major London venues such as the Royal Festival Hall and the Royal Opera House.

External bookings

In addition, the Academy secures many additional bookings for students to give them the opportunity to gain work experience outside the Academy, thus learning to adopt a professional way of handling and administering paid engagements. These may include performances in concert and recital and opportunities, open to everyone, to earn money playing at functions.

Music in the Community

As part of its strategy in widening participation, the Academy is committed to a number of schemes embracing community projects and the involvement of students in wider musical contexts.

'infectious energy, hard-hitting rhythm section and open and articulate guitar soloing'

Guardian, April 2000
on the Academy's winners of the Perrier young jazz award

Competitions

The Academy encourages students to participate in competitions, giving opportunities to learn new repertoire as well as to gain experience performing to a critical audience and to the public.

Student Exchanges

The Academy offers a wide range of opportunities for overseas exchanges for both undergraduate and postgraduate students for periods of three months to one academic year. Information can be obtained from the Registry.

Post-graduation Support

The transition from student to professional life is not always easy and the Academy is committed to helping current and former students to establish themselves in the outside world.

Parks and history

Few cities can boast as many public spaces as London. The Academy is situated next to the famous Regent's Park, home of London Zoo and acres of beautiful gardens. Green Park, St James's Park and Hyde Park are also very central, and there are many other open areas further out.

London's historical buildings are too numerous to list. The most famous of London's historic churches is Wren's masterpiece, St Paul's Cathedral. Many of the fascinating churches in the financial heartland of the City host regular concerts. Cemeteries in London provide a Who's Who to London's past. The London Eye, towering 450 feet above the Thames, has quickly become a London landmark for the 21st century.

Sport and shopping

London is the home to Wimbledon, Lords and the Oval cricket grounds, the English national rugby stadium Twickenham and several Premier League football clubs. The Academy has its own football team, and students have access to many more sporting facilities through the University of London, so there are plenty of opportunities to take part in your preferred sport.

If you're into shopping you certainly won't be disappointed. From historic shopping areas to the most modern designer stores, Oxford Street, Knightsbridge, Covent Garden and the alternative Camden Lock, London has something for everyone.

London on a budget

Many students at the Academy are on a tight budget, but there are plenty of activities in London which are free or inexpensive. Most museums and galleries offer free admission. Lunchtime concerts are often free, as of course are the famous street entertainers of Covent Garden. Many theatres and cinemas offer student standby tickets at half-price or less. The Academy is occasionally offered reduced-price tickets for concerts at the major venues.

Many restaurants offer special deals on particular nights or at less busy times of day, and pubs and bars often advertise cheaper 'happy hours'.

Accommodation

The Academy has access to a wide range of accommodation, including hostels in the University of London.

Travelling further afield

Trains and coaches travel direct from London to most of Britain's major cities and to many areas of spectacular natural beauty. Paris and Brussels are only a few hours away via the channel tunnel, and London is amongst the world's best-served cities by air, with regular flights to every popular international destination.

Student Support

Students' Union

As well as welfare services and international representation, RAMSU runs a variety of societies, adaptable to demand and currently including Tai Chi, Christian Union, and a prize-winning football team. Regular meetings are held to ensure that students' opinions are understood and acted upon, and students are represented on all academic policy committees.

Social activities are an essential part of Academy life. Events include a Rag Week, termly balls, themed parties, freshers' week, karaoke and games nights. RAMSU is run in close liaison with the University of London Union, giving Academy students access to its wide range of facilities.

International Students

The Academy offers an 'acclimatisation' course to international students in the weeks before the beginning of the academic year, including a thorough introduction to the Academy and London life. English Language courses are compulsory for students who are judged to require them in addition to their programme of study. A handbook for international students is available from the Registry, and the International Students Officer is pleased to give advice.

Careers Advice

Broad-ranging career preparation is integrated into programmes of study. Students also receive a copy of 'Preparing for Work', an exclusive Academy publication.

Long-term Health

Lessons in Alexander Technique are recognised as helping to prevent problems in the future – students can apply for a course of weekly individual lessons with professional instructors, and small group sessions are available for those who have taken classes in the past. The Academy also works with a broad range of medical specialists and has close links with a number of London's excellent teaching hospitals.

Counselling

A fully-integrated pastoral team is led by the Counsellor. The Academy also has a designated Chaplain.

Financial Assistance

The Academy is able to assist some students towards the costs of their fees and living expenses. See p.50/51.

Recordings

Working in the recording industry is increasingly central to the careers of many performers. The Academy's excellent recording facilities are available for producing demonstration tapes, and the Business for Musicians module of the BMus programme includes training on making and promoting a CD.

In addition, the Academy has an expanding catalogue of high-quality CDs featuring student performances. The raison d'être for making CDs at the Academy is threefold:

- > to provide valuable studio experience for our students
- > to record music which reflects the range and quality of the Academy's musical activity across many disciplines
- > to produce challenging, committed and discerning interpretations of interesting repertoire – something which young, talented people often respond to spectacularly well.



Classical CDs

Academy recordings are regularly broadcast by BBC Radio 3, Classic FM and the BBC World Service, and selected discs are distributed world-wide by Cantoris Records. All discs are available for sale to the public, with all proceeds used to fund future recordings – please visit www.ram.ac.uk to hear extracts from Academy discs and for full details on our catalogue of recordings, including prices.

Our première recording of Handel's *Gloria* with Emma Kirkby, Laurence Cummings and the Academy's Baroque Orchestra (BIS CD-1235) shot up the classical charts on its release in June 2001.

06/07

Chamber Music, Ensembles and Orchestras

Chamber Music

As orchestral opportunities become less and less predictable, it is essential that students learn to be versatile and experienced chamber musicians. Siegmund Nissel, of the Amadeus Quartet, the Alberni String Quartet, principals from the London Sinfonietta and many other Academy professors provide specialist coaching. Performances by chamber groups form an integral daily part of the Academy's concert programme.

String quartets, piano trios, brass and wind quintets form the basis of chamber music activity, but students also perform in mixed ensembles, often involving unlikely combinations of instruments. Students perform works of their own choice in Lunchtime and Early Evening Concerts, and are also invited to perform specific works in 'themed'

series, high profile 'free on Friday' concerts and annual composer festivals. In the prestigious Diamond Chamber Music Series, students perform alongside Academy professors and eminent visiting musicians.

Larger ensembles include the Royal Academy Soloists (sponsored by The British Land Company PLC) and Brass ensembles of every size. The Soloists, an elite string ensemble of fourteen players, perform with their dynamic director Clio Gould. Since their Wigmore Hall debut in 2000 they have performed at the Queen Elizabeth Hall and at festivals all over the UK.

Brass ensembles combine chamber and brass band repertoire. A new ten-piece ensemble launched in 2001, the RAM Brass Soloists, plan concerts in and outside the Academy, and international tours.

2001–2002 Highlights

- > **Performances and CD recordings of Harrison Birtwistle's *Five Distances*, *Silk House Tattoo* and *Tate Riffs***
- > **A performance at the Queen Elizabeth Hall of Stravinsky's *Octet* after coaching by London Sinfonietta principals**
- > **Royal Academy Soloists collaboration with London Contemporary Dance School at the Queen Elizabeth Hall**
- > **Performances before György Kurtág at the 2002 composer festival, in collaboration with the South Bank Centre**
- > **Appointment of Jerusalem Quartet as Leverhulme Chamber Music Fellows**

'exceptionally responsive music-making from the talented young members of the Royal Academy Soloists... an invigorating collection'

Gramophone, March 2000

Orchestral Manager:
Rachael Dunlop BA
Orchestral Assistant:
Liz Williams BMus
Concert Manager:
Nicola Mutton BA
Concert Assistant:
Hannah Jackson BMus



- > Press comments on our classical CDs appear throughout this Prospectus. Previous issues include:
- > Mixed chamber works (RAM007)
- > Excerpts from *Così fan tutte* (RAM006) conducted by Sir Colin Davis

- > *The Marriage of Figaro* (RAM016) conducted by Sir Colin Davis
- > A double-CD gala performance conducted by Sir Colin Davis at the Royal Festival Hall including Mozart's *Requiem* and *Sinfonia Concertante* with Maxim Vengerov and Yuri Bashmet (RAM013)

- > Works for symphonic brass (CRCD6064)
- > Vocal repertoire recorded in Neresheim Abbey (CRCD6066)
- > Bach on period instruments (CRCD6067)
- > Mahler *Das Lied von der Erde* arr. Schoenberg (CRCD6062) Miriam Murphy; Henry Moss; RAM chamber ensemble; Edward Carroll, conductor
- > *The Musical Landscape* (CRCD6063) Royal Academy Soloists, directed by Clio Gould, perform Britten, Elgar, Jacob and Vaughan Williams (produced with support from The British Land Company PLC)

Recordings Chamber Music, Ensembles and Orchestras

Jazz CDs

Since 1993, the Jazz department have produced annual CDs of student originals.

- 'Simply splendid'
Tony Hopkins, Daily Telegraph
- 'A heartening glimpse of the future, warmly recommended'
Richard Palmer,
Jazz Journal International
- 'The writing, ensemble work, improvisations, and recorded sound are all top-flight'
David Franklin, Jazz Times
- 'Shows off their considerable talents... a terrific achievement'
Jazz UK
- 'Vast and varied – any particularisation over individual talents seems superfluous. Sufficient to acknowledge the sky-high standards attained'
Ken Rattenbury, Crescendo

Orchestras

The Academy's orchestral programme prepares students for an increasingly varied and demanding profession.

In their first year, string undergraduates play in String Orchestra; wind, brass and percussion students attend weekly orchestral repertoire classes. Second-year students progress to the Concert Orchestra, which performs lunchtime concerts with guest conductors, concentrating on standard repertoire.

Students who are interested in historical performance may elect to join the Modern Instrument Baroque Orchestra, a small chamber orchestra which introduces 'period' style. The Period Instrument Baroque Orchestra gives regular concerts and masterclasses.

The Studio Orchestra has recently been launched to offer students live session experience, directed by an experienced professional session musician.

Intensive 'orchestral project weeks' take place several times a term. Eminent conductors regularly visit for concerts, workshops and masterclasses with the Symphony Orchestra, Sinfonia (sponsored by 3i PLC), Manson Ensemble (contemporary music) and Opera Orchestra.

The Academy has close links with London's professional orchestras, sectional rehearsals are frequently coached by section leaders. Valuable partnership schemes with the Philharmonia and London Symphony Orchestra enable students to take part in rehearsals and concerts, leading regularly to work as 'extras' and sometimes to full-time appointments.

The Teachers

International Chair of Conducting and Orchestral Studies

Sir Colin Davis CBE, Hon RAM
Chief Guest Conductor
Professor Lutz Köhler Hon RAM

2001–2002 Highlights

- > **Symphony Orchestra at the Royal Festival Hall conducted by Sir Colin Davis and broadcast on BBC Radio 3**
- > **Symphony Orchestra concerts with Yan Pascal Tortelier, Colin Metters, Lutz Köhler, Zoltán Peskó, Leonard Slatkin and Michael Kamen**
- > **Concert Orchestra 'free on Fridays' performances including music from the shows with Nick Davies and Sir Colin Davis conducting Sibelius**
- > **Sinfonia concert in Madrid, and performances at the Academy with Vernon Handley and Matthias Bamert**
- > **Manson Ensemble at Oxford Festival of Contemporary Music and Spitalfields Festival, as well as a collaboration with London Sinfonietta at the Queen Elizabeth Hall, conducted by Reinbert de Leeuw**
- > **Period Instrument Baroque Orchestra directed by Simon Standage at the Academy, and at Spitalfields Festival with Nicholas McGegan**
- > **Modern Instrument Baroque Orchestra directed by Micaela Comberti**
- > **The Becket Collection with Andrew Watts and Catherine Mackintosh**
- > **Royal Academy Opera productions of Ravel, Henze and Verdi**
- > **Symphony Orchestra concert with Michael Kamen at Buckingham Palace, to celebrate the Queen's Golden Jubilee**

Director of Opera
Iain Ledingham MA, FRAM, FRCO

Vocal Faculty and
Opera Administrator:
Alison Law MA (Cantab), Dip AM
Vocal Faculty and
Opera Assistant:
Samantha Adams BA
Telephone 020 7873 7383
Email opera@ram.ac.uk

08/09



'Part of the joy was watching the child's nursery come to life in Michael Holt's flamboyant sets and costumes. But the work was also strongly cast... and it was a cast that danced as vivaciously as they sang'

The Times, February 2002
on *L'Enfant et les Sortilèges*

Royal Academy Opera

'It was as deeply touching an *Enfant* as any I've heard, and I loved it.'

Financial Times, February 2002

Iain Ledingham MA, FRAM, FRCO

Organ Scholar at Queen's College, Cambridge from 1976-9 and studied piano, harpsichord and conducting at the Academy. He joined Glyndebourne Festival Opera and has worked extensively as an accompanist for singers and instrumentalists, broadcasting many times on BBC Radio 3. He is also an experienced choral and orchestral conductor and is Artistic Director of the Amersham Festival of Music. As either continuo player or choir trainer he has worked with leading conductors. Coach at the Academy for 15 years he has also been a guest teacher at the Hochschule der Künste in Berlin. Runs an annual summer school in Italy for Academy singers. Director of Opera since 2000.

Photo location:
the newly refurbished
Sir Jack Lyons Theatre.

The Course

Royal Academy Opera is a specialist and intensive postgraduate course for those with the potential and aspirations to succeed as principals at the highest international standard. The concept of the human body being the singer's instrument is fundamental; physical fitness, agility, stage technique, communication and vocal skills, together with a broad repertoire, are all prerequisites of today's opera singers. Classes in bodywork and movement, stage technique, the mainstream European languages, singing lessons and vocal coaching form an integral part of the weekly training schedule.

The two annual productions are directed by highly-experienced professional conductors with Academy orchestras. In recent years, students have enjoyed the inspiring leadership of Sir Colin Davis and John Copley in

the operas of the Mozart/da Ponte trilogy. Chosen operas and excerpts are drawn from a wide range of traditions, repertoire and styles, with a strong commitment to contemporary music and historically-aware performances.

Rôle experience is central to the programme. In addition to each year's two productions, students will have the opportunity to study, in-depth, at least two rôles through individual music and language coaching. Excerpts from chosen rôles will be presented in a series of opera tableaux.

Close communication between staff from all areas of vocal and operatic training is considered to be of the highest importance, to balance the course's demands with each student's individual development.



Sarah Tynan: Soprano

(pictured above as 'Fire' in *L'enfant et les sortilèges*) I came here for the wide variety of teaching on offer – the coaching on musicianship, acting and movement, as well as on technique, is crucial to my development.

As well as Academy opera productions, which have included working with Sir Colin Davis, I've performed the Governess in *The Turn of the Screw* on a tour to Russia, I've been Janacek's Vixen for Opera East, and I've even

appeared in G&S. On the concert platform, I've chosen to perform programmes of Debussy and Wolf – it's certainly varied here!



Any opera programme should be receptive to the changing profession. Hence, the Academy has forged close connections with Glyndebourne Festival Opera, the Royal Opera House Covent Garden, English National Opera, Welsh National Opera and British Youth Opera. After two years with Royal Academy Opera, students should be well-equipped to make the most of their opportunities in what is a fiercely competitive environment.

2001–2002 Highlights

- > **The inaugural year of Royal Academy Opera**
- > **Double-bill of Ravel's *L'enfant et les sortilèges* and Henze's *Das Wundertheater***
- > **Verdi's *Falstaff***
- > **Mozart's *Le Nozze di Figaro* at the Amersham Festival**
- > **Staged performances of varied opera tableaux**

Your Audition

Candidates should prepare four contrasting operatic arias in a variety of languages, one of which must be sung in English or English translation.

In addition to the course-specific requirements above, 45 minutes before the allotted audition time candidates will be provided with four texts – one in each of Italian, English, French and German. Each candidate will be required to prepare and read the English text and one other of their choice.

Candidates will also be asked to prepare a Quick Study (in English) which they will be required to sing after they have performed their chosen pieces in the audition.

See p.50 for general details.

The Teachers

Visiting Professor of Opera

Robert Tear CBE, MA, Hon RAM, FRCM, FRSA, Hon Fellow of King's College, Cambridge

Visiting Professors

John Mark Ainsley
Barbara Bonney
Nicolai Gedda Hon RAM
Valerie Masterson CBE, Hon RAM

International Chair of Orchestral Studies

Sir Colin Davis CBE, Hon RAM

Principal Operatic Coaches

Ingrid Surgenor MBE, ARAM, FWCMD, GRSM (Welsh National Opera, Bayreuth Festival, official accompanist for Cardiff Singer of the World)

Mary Hill MA, Hon ARAM, LRAM, ARCM (Co-ordinator of preparatory opera; Director, Abbey Opera and formerly Glyndebourne Festival Opera)

Singing Professors, Vocal Repertoire Coaches and Song Classes and Language Professors are listed under Vocal Studies, overleaf

Opera Role Coaches and Music Staff

Laurence Cummings MA, ARCM, FRCO (Head of Historical Performance)

Martin Fitzpatrick (Danish Royal Opera)
Gareth Hancock MA, ARAM, ARCM (Glyndebourne Festival Opera)

Richard Hetherington GRSM, ARCM (Royal Opera House)

Jonathan Hinden BSc, LRAM, ARCM (former head of music staff, Glyndebourne Festival Opera)

Audrey Hyland BA (English Touring Opera, Britten-Pears School)

Iain Ledingham MA, FRAM, FRCO
Anthony Legge MA (Head of Music, English National Opera)

Steven Naylor BMus, FRAM (Glyndebourne Festival Opera)

Jonathan Papp ARAM, GRSM (Britten-Pears School)

Michael Pollock (Welsh National Opera)
Dominic Wheeler BA, ARCO, ARCM (English National Opera, Opera North, Glyndebourne Festival Opera)

Christopher Willis BMus, LRAM, ARAM (Royal Opera House, Glyndebourne Festival Opera)

Head of Vocal Studies
Mark Wildman FRAM, FRSA

Vocal Faculty and
Opera Administrator:
Alison Law MA (Cantab), Dip AM
Vocal Faculty and
Opera Assistant:
Samantha Adams BA
Telephone 020 7873 7383
Email voice@ram.ac.uk

10/11



Recent Student Prize-Winners

Kathleen Ferrier Award ('96, '98, '00, '01), Royal Over-Seas League Awards ('98-'01), BBC Singer of the Year ('00), Great Elm Award ('94-'01), Emmy Destinn Award for Young Singers ('00), Richard Tauber Prize ('98), National Mozart Competition ('98), and more.

Vocal Studies

Mark Wildman FRAM, FRSA

Chorister in Gloucester Cathedral before studying at the Academy with Henry Cummings and Rex Stephens, and later with Rupert Bruce Lockhart. A national and international competition prizewinner, formerly lay-clerk in St George's Chapel, Windsor, and member of BBC Singers.

Performed as bass soloist in UK, Europe and USA, including Purcell Room, Wigmore Hall, BBC Proms, and at British and European festivals including the Three Choirs, Kristianland International and City of London Festivals. Singing teacher at the Academy since 1983 and Head of Vocal Studies since 1991.

Photo location:
the Duke's Hall.

'Ms Ryan carried off the first movement's semi-quavers with almost arrogant ease and astonishing breath control... a rich and accurate soprano, with a remarkable evenness of tone throughout its range'

London Evening Standard,
June 2001, on the official UK
première of Handel's Gloria

The Course

The fine traditions of the Vocal Faculty are perpetuated by a new generation of eminent teachers within a comprehensive vocal training course.

Course work in undergraduate and postgraduate vocal studies programmes is designed to impart the performance skills required for professional careers in opera and concert repertory. Apart from intensive vocal and technical study, students enjoy regular repertoire coaching, stage work, languages, song classes, speech and specialist training in historical performance and contemporary music. Also, the curriculum is enriched with masterclasses and workshops given by outstanding international performers.

Postgraduate students enter the Academy at a stage appropriate to their development and pursue a curriculum designed

for their individual needs.

The postgraduate vocal studies course includes a preparatory opera programme. Weekly individual and ensemble opera coaching and general stage work classes prepare students for staged opera scenes, directed by a professional producer. For those aiming for a career in solo concert and chamber choir work, the Academy offers a specialist recital/concert course in the later stages of postgraduate study. Students receive extra weekly individual coaching and specialist classes in oratorio, historically-aware performance and contemporary music.

The Chamber Choir performs music from all periods, reflecting the range of professional opportunities available. Students have opportunities to sing in the chorus for opera, musical theatre and oratorio performances.

**William Berger: Baritone** (BMus)

'You really have to work here – the quality of my fellow-students gives me plenty of motivation to keep improving. The teachers are approachable and flexible, so there's a real sense of discussion and music-making together. I've performed in Academy

concerts at the London Bach Festival and Neresheim, and given recitals of Ravel and American song. Through the Academy I've got outside work too, including concerts at the Göttingen Festival and in France, Italy, the USA, Japan and Hungary.'



The Academy has a limited number of places for prospective undergraduate singers who clearly demonstrate at audition professional potential and stamina allied to vocal, musical and intellectual maturity to withstand the rigours and demands of the BMus course.

Your Audition

In addition to the course-specific requirements listed below, 45 minutes before the allotted audition time candidates will be provided with four texts – one in each of Italian, English, French and German. Each candidate will be required to prepare and read the English text and one other of their choice. Candidates should also prepare a Quick Study (in English) which they will be required to sing after they have performed their chosen pieces in the audition.

Undergraduates

Candidates should prepare three items in contrasting styles and moods, one of which must be an oratorio aria (with recitative if possible). One item should be sung in a language foreign to the singer. Candidates may be required to sing only two of the prepared works.

See p.50 for general details.

Postgraduates, including preparatory opera course with a broad-based curriculum

Candidates should prepare an operatic aria, an oratorio aria and two contrasting works of their own choice from the song repertoire. One item must be sung in English or English translation.

The Teachers**Visiting Professors**

John Mark Ainsley
Barbara Bonney
Nicolai Gedda Hon RAM
Valerie Masterson CBE, Hon RAM

Singing Professors

Noelle Barker OBE, MA, FGSM, Hon RAM
Edward Brooks FRCM, Hon FBC
Charles Brett MA, Hon RAM
Diane Forlano Hon RAM
Glennville Hargreaves BMus, GRSM, ARMC, FBSM
Anne Howells ARMC, Hon FRMCM
Julie Kennard BA, ARCM, Hon ARAM
David Lowe MA, ARCM

Penelope MacKay AGSM, Hon ARAM
Joy Mammen Hon RAM
David Maxwell-Anderson BA, MA
Ian Partridge CBE, Hon RAM, LGSM
Alison Pearce AGSM, Hon ARAM
Janet Price MMus, LRAM, ARCM, Hon ARAM
Jean Rigby FRAM
Elizabeth Ritchie ARAM, LRAM
Ashley Stafford MA, DO, MRO
Beatrice Unsworth Hon ARAM
Mark Wildman FRAM, FRSA

Vocal Repertoire Coaching

Timothy Barratt ARAM, GRSM, LRAM, ARCM, LTCL
Gareth Hancock MA, ARAM, ARCM
Mary Hill MA, Hon ARAM, LRAM, ARCM
Audrey Hyland BA
Iain Ledingham MA, FRAM, FRCO
Jonathan Papp ARAM, GRSM
Geoffrey Pratley BMus, FRAM
Antony Saunders ARAM, LRAM, ARCM, ARCO
Clara Taylor FRAM, FRSA

Operatic Coaches are listed under Royal Academy Opera.

Song Classes and Languages

Ludmilla Andrew BA, Hon ARAM (Russian)
Mark Bell (Stagework)
Maria Cleva (Italian)
Florence Daguerre de Hureaux Licenciée ès Lettres, LRAM (French)
Mandy Demetriou (Bodywork)
Paul Esswood Hon RAM (Baroque Aria)
Emanuela Ferrari-Osborne RSA, Hon ARAM (Italian)
Geraldine Frank BA, Hon ARAM (German Repertoire)
Penelope MacKay AGSM, Hon ARAM (French Song)
Ian Partridge CBE, Hon RAM, LGSM (Lieder and Early English Song)
Elizabeth Ritchie ARAM, LRAM (English Song)
Richard Shaw BMus, Hon ARAM (Russian Song)
Karen Rabinowitz Hon ARAM (Acting)
Jeremy Summerly MA, MMus, Hon ARAM (Choirs)

Head of Choral Direction
and Church Music

Patrick Russill

MA, Hon RAM, Hon FGCM

Telephone 020 7873 7331

Email choral.direction@ram.ac.uk

12 / 13



Choral Direction and Church Music

'The performers were soloists, chorus and Baroque Orchestra from the Royal Academy of Music – it was inspiring to hear young people performing the work of an old man from another age with such devotion'

The Times, June 2001
(Handel's *Theodora* at
Spitalfields Festival)

Patrick Russill MA, Hon RAM,
Hon FGCM

Organ Scholar at New College, Oxford, studying with David Lumsden and Nicholas Danby. Director of Music at the London Oratory since 1999. He has conducted in Scandinavia, Germany, Italy and Asia as well as the UK. Work as a choir trainer on DG Archiv, Hyperion, Herald and EMI labels.

Executive Committee member and examiner (Choral Direction) at the Royal College of Organists. Musical Editor of *The Catholic Hymn Book* (1998). Visiting Professor of Choral Direction, Leipzig Hochschule für Musik und Theater. Head of Church Music 1987-97.

Photo location:
St. Marylebone Parish Church.

The Course

The Academy's distinctive postgraduate Choral Direction and Church Music course has been developed from its pioneering Church Music programme. Established in 1997, the two-year course embraces a comprehensive range of sacred music for concert and service plus selected secular repertoire, culminating in the award of an MMus or Diploma of Postgraduate Studies. Choral Direction is offered at undergraduate level as an optional choir-training class, not as a Principal Study.

The modern British choral tradition (both English and Latin) is taken as the practical and stylistic basis for exploration of a broad sweep of European sacred repertoire, related secular music and historically informed performance practices.

Studies, include conducting and rehearsal techniques, repertoire, performance practice and interpretation, editing, and vocal technique. These are complemented by contextual studies which examine the repertoire (chant, chorale and hymn, as well as art-music) and its relationship to the liturgy.

Students observe and work with a variety of choral groups, taking advantage of the outstandingly diverse range of opportunities that London offers. There are opportunities to work with the Academy's Chamber Choir and the BBC Singers, and in addition there is a close working relationship with the adult professional and children's choirs of the London Oratory and the chapel choir of King's College London.



Nicholas Shaw (MMus)

'I was an organ scholar at Oxford and worked with the choir every day, but like so many church musicians I had very little training in choral conducting.

Here I've gone right back to basics, acquiring the techniques I'll need if I'm to be a professional chorus master. As my MMus research I've edited music by largely-unknown 18th-century Italians

– in manuscript in the Academy library – for a concert in St. Marylebone Parish Church. I've kept my organ playing through work outside the Academy.'



Your Audition

Entrance auditions are held in early March 2003. Candidates rehearse a small unaccompanied choir in one specified Renaissance work and a later piece of their own choice. Candidates may be required to sight-sing and aural ability may be tested. Keyboard skills are not required. The closing date for the receipt of applications is 6th January 2003. Auditions take place in London only.

See p.50 for general details.

The Teachers

Julie Kennard BA, ARCM, Hon ARAM
(Vocal Technique)

David Lowe MA, ARCM
(Vocal Technique)

David Pettit MA, BMus, FRCO,
Hon ARAM (Aural Skills)

Jeremy Summerly MA, MMus,
Hon ARAM

Visiting Professor

Professor Roland Börger
(Head of Choral Direction,
Leipzig Hochschule)

Consultants

David Hill MA, FRCO, Hon FGCM
James O'Donnell MA, FRCO, Hon RAM

2001–2002 Highlights

- > Concert and CD recording (released in May 2002) of Lasso and Mozart masses with historic instruments in Neresheim Abbey, southern Germany, in celebration of the 10th anniversary of collaborations between the Abbey and the Academy
- > Masterclass on Byrd's *Gradualia* with Andrew Carwood
- > Masterclass with James O'Donnell
- > Week-long programme of classes, seminars and rehearsals with Visiting Professor Roland Börger (Leipzig Hochschule and Deutsche Kammerchor, Frankfurt), ending with a concert of Schütz's *Musikalische Exequien*

Head of Keyboard
Christopher Elton FRAM

Piano Department Administrator:
Rita Castle Hon ARAM
Telephone 020 7873 7395
Email keyboard@ram.ac.uk

14 / 15



Recent Student Successes 1990-2000 Highlights

3rd, Warsaw International Chopin Competition; 1st, London World Piano Competition; 3rd, Tchaikovsky International Piano Competition; 1st, Horowitz International Piano Competition.

2000-2001 Competitions

2nd and 5th, Dublin International; 5th, Leeds; 2nd, Vendôme; Success in Young Concert Artists Trust; Winner, Viseu International; Chamber Music Awards, Royal Over-Seas League; Accompanists' Prize, Kathleen Ferrier; 1st and 3rd, Shanghai, 2nd, Porto.

Graduates have also been very successful in establishing professional careers, both in concert and recording.

Keyboard Piano and Piano Accompaniment

'The place is steeped in history and musical tradition, with big names from the musical world liable to pop in at any minute'

Push, the independent university guide, 2002

Christopher Elton FRAM

Studied at the Academy with Robin Wood and Gordon Green and later with Maria Curcio, gaining the Recital Diploma in both piano and cello. Has given many recitals, broadcasts and masterclasses in the UK and overseas. Serves on juries of international competitions. Students' recent successes include the London World Piano Competition 1997 (first prize), Tchaikovsky International Competition, Moscow 1998 (third prize) Dublin International Piano Competition 2000 (second and fifth prizes) and Leeds 2000 (fifth prize). Piano teacher since 1973 and Head of Keyboard Studies since 1989.

Photo location: Christopher Elton's teaching studio.

The Courses Piano

The Piano Faculty has a worldwide reputation for training aspiring pianists as soloists, chamber musicians and accompanists. The wide spectrum of professional expertise represents many pianistic traditions, and follows an acclaimed historical lineage which includes such names as Tobias Matthay and Harold Craxton. While some students (especially postgraduates) enter the Academy with a considerable level of performing experience, the primary teaching emphasis is on encouraging students to find their individual identity as performers and to develop technique as a means of realising such artistic personality.

A comprehensive range of performance classes, taken by both professors and visiting teachers, is supplemented by numerous concert opportunities

to play as soloists or in ensembles. Specialist classes are held in piano duo playing and in contemporary piano repertoire, and regular coaching is given in chamber music (undergraduate pianists also receive accompaniment training). In addition, students are encouraged to explore early keyboard instruments such as harpsichord and fortepiano. Recent masterclasses have been given by Peter Donohoe, Ferenc Rados, Stephen Hough, John O'Connor, Murray Perahia and many others.

Pianists can undertake a range of performance electives (e.g. working with singers in song classes and developing skills in piano improvisation), contributing towards their final degree/diploma profiles.

Keyboard
Piano
Piano Accompaniment



Jeremy Eskenazi (BMus)

'I came here from Paris because I wanted year-round stimulation and performance opportunities – I love the fact that chamber music is assessed through actual public performances with audiences who choose to be there,

not just in the exam hall. It's easy to form ensembles over coffee in the canteen, and I've also formed friendships with composers and conductors here which have led to performances outside the Academy.

After I've graduated I plan to stay in London – it has to be one of the musical centres of the world.'



Piano Accompaniment

Piano Accompaniment may be taken as a Principal Study by postgraduates. Accompaniment coaching is also given to undergraduates as appropriate. The curriculum is designed to train pianists in every aspect of the discipline through exposure to a broad range of song and instrumental accompaniment, duo work and chamber music. Core teaching is supported by masterclasses given by visiting professors, and students can receive linguistic tuition in *Lieder*, French song and English song classes. Accompanists also receive a weekly piano lesson which may focus on expansion of solo repertoire or on aspects of technique. Selected students are assigned to Royal Academy Opera for intensive training in all aspects of répétiteur work. Covent Garden and English National Opera staff contribute regularly to the study programme.

Your Audition
Piano

Candidates should offer a free-choice programme with a minimum of three works (undergraduates: 20-40 minutes; postgraduates: 45-60 minutes). The programme can include movements of works and should show a wide diversity of character and style as well as evidence of technical accomplishment. The audition panel will select from this programme within the time limits available, but all candidates may specify one work which they particularly wish to perform.

Piano Accompaniment

(postgraduates only)

Candidates should present a contrasted programme of songs and/or instrumental works. A short, technically demanding solo work should also be presented. Some tests of musicianship and keyboard skills may be given.

Accompanists must bring their own soloist(s) – please contact the Registry at least three weeks in advance if you experience difficulties in arranging this.

Répétiteurs

Candidates should coach their singers in two contrasted arias, and prepare a scene from a repertoire opera. A reasonable knowledge of at least two foreign languages is expected.

See p.50 for general details.

The Teachers

Visiting Professors

Alexander Satz
(Broadwood Visiting Professor of Piano)
Maria Curcio Hon RAM
Stephen Hough

Piano

Christopher Elton FRAM,
(Dederich Professor of Piano)
Arnaldo Cohen
Graeme Humphrey ARAM
Piers Lane BMus, Hon RAM
Vanessa Latarche FTCL, Hon ARAM, ARCM
Joanna MacGregor FRAM
Hamish Milne FRAM
Tanya Sarkisova Grad (Moscow State Cons.), Grad (Kiev State Cons.), Hon ARAM
Aaron Shorr ARAM
Colin Stone
Patsy Toh ARAM, 1^{er} Prix Paris

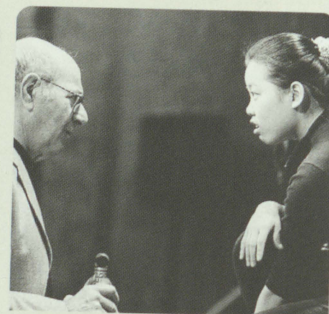
Piano Accompaniment

Julius Drake Hon RAM
Michael Dussek FRAM
Iain Ledingham MA, FRAM, FRCO
Malcolm Martineau MA, Hon RAM
Andrew West ARAM

Head of Classical Accordion
Owen Murray

GRAM, Dip RAM (Copenhagen), Hon RAM

Telephone 020 7873 7381
Email accordion@ram.ac.uk



16/17

Nan Li (BMus)

(pictured above right with Mauricio Kagel)
'I knew the Academy's reputation when I was studying in Russia, and so of course I wanted to come here, and the Academy found me financial support to make it possible.

In last year's composer festival I performed Kagel's *Episoden, Figuren* – I needed to act as well as play! – and had a long discussion with him about the work.

I've made plenty of contacts outside too – I'm going on tour with the European Union Youth Orchestra and next month I'm playing in Manchester with the Hallé Orchestra.'

Keyboard Classical Accordion and Organ

The Academy's annual composer festival 'has for some time been a welcome annual fixture in London's new music calendar'

The Independent, April 2000

Classical Accordion

Owen Murray

GRAM, Dip RAM (Copenhagen), Hon RAM

Born in the UK, studied with Mogens Ellegaard at the Royal Danish Academy of Music in Copenhagen, graduating with the Diploma in 1982. Many recitals both in the UK and overseas. Recordings include *On the Wings of the Wind*. Head of Classical Accordion since 1986.

Photo location: Owen Murray (left) with visiting Professor Friedrich Lips in Regent's Park alongside the Academy.

The Teachers

Owen Murray GRAM, Dip RAM (Copenhagen), Hon RAM

Visiting Professor

Friedrich Lips (Moscow)

The Course

The Academy was the first British conservatoire to introduce teaching for the classical accordion – an instrument with a substantial original solo and chamber repertory. The specialist curriculum complements other courses and includes masterclasses, performance practice, accordion history, repertory, instrument maintenance and art of teaching classes.

The accordion is thoroughly integrated into the life and work of the Academy through a strong and wide-ranging chamber music programme. The response of contemporary composers to the instrument's emergence is reflected in continuing collaborations with composition students and established composers.

Apart from many concert opportunities within the Academy, accordion students have performed at leading music festivals in the UK and abroad. In 1998 the entire accordion department made its Proms début with the BBC Symphony Orchestra at the Royal Albert Hall. Academy accordion students have enjoyed considerable success in major competitions. Distinguished accordionists who have given concerts and masterclasses at the Academy include Friedrich Lips, Matti Rantanen, Mie Miki, Viascheslav Semionov, Oleg Sharov and Peter Soave.

Your Audition

Two or three contrasting pieces should be offered. Contact the Registry for further information and a list of recommended repertoire.

See p.50 for general details.

Keyboard
Classical Accordion
Organ

Head of Organ
David Titterington
 MA, Hon DMus, Hon FRCO, Hon ARAM

Telephone 020 7873 7339
 Facsimile 020 7873 7439
 Email organ@ram.ac.uk



Organ

David Titterington

MA, Hon DMus, Hon FRCO, Hon ARAM

Studied at Pembroke College, Oxford, and the Conservatoire de Rueil-Malmaison, Paris, with Marie-Claire Alain (Premièr Prix à l'unanimité). Gives recitals and masterclasses world-wide and is a member of many international juries. Has premièred many works and records extensively. Visiting Professor, Ferenc Liszt Academy, Budapest. Head of Organ Studies since 1996.

Photo location: outside St. Marylebone Parish Church.

The Course

The Academy's comprehensive and specialist organ curriculum has a world-wide reputation. The course includes contemporary music seminars, improvisation, integration with Historical Performance studies, the history and repertoire of the organ and workshops by distinguished guest teachers such as Marie-Claire Alain, Kenneth Gilbert, Piet Kee, Jon Laukvik and Daniel Roth.

Students are given regular access to organs in the 'classical' and 19th-century French symphonic traditions, providing an unrivalled facility for study and performance: the four-manual classical organ by Rieger in nearby St Marylebone Parish Church is part-owned by the Academy and used as its main teaching instrument, as well as an important two-manual organ after the great

French builder, Cavaillé-Coll, specially made for the Duke's Hall by the Dutch firm of Van den Heuvel.

Postgraduates follow a curriculum designed for their individual needs. Performance practice projects are supervised by specialists and frequently take the form of overseas visits where repertoire study is matched to a specific organ-building tradition.

A new one-year Organ Foundation Course is designed primarily for 'gap-year' students preparing either for Oxbridge organ scholarships or for those wishing to develop their organ playing and choral direction skills to a high level before university or conservatoire studies.

Your Audition

Organ

Audition requirements are available at www.ram.ac.uk or from the Registry.

See p.50 for general details.

The Teachers

Nicolas Kynaston Hon FRCO
 James O'Donnell MA, FRCO, FRSCM, Hon RAM
 Patrick Russill MA, Hon RAM, Hon FGCM
 David Titterington MA, Hon DMus, Hon FRCO, Hon ARAM

Visiting Professors

Lionel Rogg Hon DMus, Hon FRCO

Organology

Stephen Bicknell BA

Improvisation

David Briggs MA, FRCO

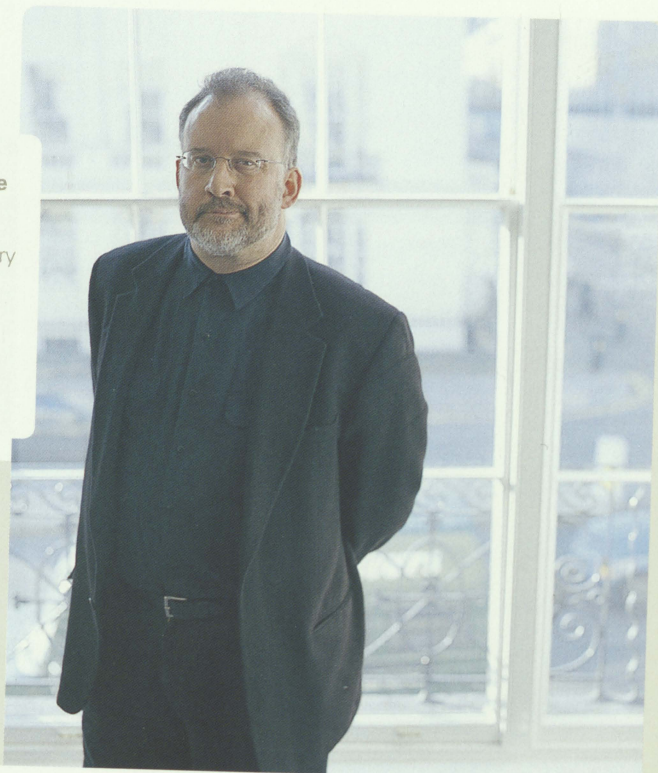
Aural Skills and Paperwork

David Pettit MA, BMus, FRCO, Hon ARAM

Head of Composition
Professor Simon Bainbridge
FRCM, Hon RAM

Composition and Contemporary
Music Dept. Administrator:
Helen Thorp BA
Telephone 020 7873 7379
Email composition@ram.ac.uk

18/19



Illustrious Past Students

Sir Richard Rodney Bennett ('56)
Cornelius Cardew ('57)
Nicholas Maw ('58)
John Tavener ('65)
Michael Nyman ('65)
Brian Ferneyhough ('67)
Paul Patterson ('68)
Craig Armstrong ('81)
Augusta Reade Thomas ('89)
Roxanna Panufnik ('89)

Composition and Contemporary Music

'ambitious, important
contemporary-music festivals'

The Guardian, March 2001

Professor Simon Bainbridge FRCM, Hon RAM

Large-scale pieces include works for the BBC Symphony Orchestra, BBC Philharmonic and London Sinfonietta. Most of Bainbridge's other works are for mixed ensembles, with or without voice, and include pieces written for the Nash Ensemble, Fretwork and BCMG. He has just finished a piece for the distinguished French bassoonist Pascal Gallois, which will be performed in Paris in November 2002. He is currently working on an orchestral piece for the BBC Symphony Orchestra. Future plans include a work for the London Sinfonietta, which will receive its US première from the Los Angeles Philharmonic New Music Group, and a projected large-scale music theatre piece. He has been head of composition since 1999.

Photo location:
a teaching room in York Gate.

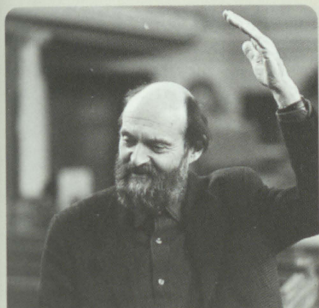
The Course

The Composition and Contemporary Music Faculty has an international reputation centred on intensive project-based undergraduate (four-year BMus) and postgraduate (two-year MMus) programmes validated by the University of London. All work is rehearsed and recorded in regular workshops, the foundation of ongoing collaborations with the Academy's instrumental and vocal departments. Numerous opportunities arise for student compositions to be played by ensembles from chamber groups to orchestras, and commissions are offered to write for various events both within and outside the Academy.

The International Composer Festival, celebrating the work of a prominent living composer, 'has for some time been a welcome annual fixture in

London's new music calendar' (The Independent, April 2000). Featured composers have included Berio, Carter, Donatoni, Henze, Kagel, Ligeti, Lutoslawski, Messiaen, Pärt, Penderecki, Schnittke and Tippett. The department has also presented a highly successful British and American Film Music festival of concerts conducted by Ron Goodwin, Michael Kamen, Michael Nyman and John Williams. Works by students are performed throughout all the festivals.

The Principal-study curriculum includes individual tutorials, workshops, weekly composition and analysis seminars, orchestration classes and workshops, electronic techniques, commercial and business skills and a variety of electives, including conducting.



Benjamin Wallfisch (MMus)

'Composers at the Academy have many opportunities to hear their work performed by musicians of the highest calibre. As part of my course I have worked closely with professional ensembles such as the BBC Singers and

excellent student groups including the Royal Academy Soloists and the Gallimaufry Ensemble. We also collaborate with other institutions: I am currently working with the Royal College of Art on a piece for the Bath Festival.

Many Academy students are very interested in new music and I recently founded and conduct a contemporary music ensemble.'

Above left: Arvo Pärt at the Royal Academy for the 2000 Composer Festival.



Your Audition Undergraduates

Candidates must send several examples of original work, including at least one large-scale orchestral/ensemble piece. Please supply recordings wherever possible.

Postgraduates

Candidates must send at least three pieces, including an orchestral work and another including solo voice(s) and/or chorus. Please supply recordings wherever possible. Candidates should submit two examples of their written work (in English). Candidates must send their portfolio to the Registry by 21st October 2002.

See p.50 for general details.

The Teachers

The teaching staff are all distinguished professional composers with a great variety of experience and skills. There are also regular visits by distinguished composers.

Visiting Professor Poul Ruders

Manson Chair of Composition

Paul Patterson FRAM, FRSA

Christopher Brown MA, FRAM
Philip Cashian DMus, BMus
Brian Elias
Dominic Muldowney
Kenneth Reay ARAM, LRAM
(Head of Music Technology)

Recording Engineer Kirsten Cowie BMus

2001–2002 Highlights

- > Workshops or performances of all student works composed over the year
- > 16th International Composer Festival with György Kurtág, in collaboration with the South Bank Centre
- > Two recorded BBC Singers workshops of music by Academy students
- > Performances of works by Academy students at the Spitalfields Festival
- > Park Lane Group/South Bank Centre forum for composers
- > Concerts and discussions featuring the music of Martin Butler, John Woolrich and Jonathan Harvey
- > Workshops with RAM Sinfonia, Manson Ensemble and String Orchestra
- > Collaborations with the London Sinfonietta, the Philharmonia, Royal College of Art, Royal National Theatre and the BBC Singers
- > Hosting of the UK-wide conservatoire composers' conference
- > A total of more than 80 student works performed

Head of Strings
David Strange FRAM

Strings Dept. Administrator:
Rita Castle Hon ARAM
Telephone 020 7873 7395
Email strings@ram.ac.uk

20/21



Recent Student Successes

Current student Natalia Lomeiko, won the Paganini International Violin Competition in 2000. String graduates since 1990 are with Athens Kamerata, Barcelona SO, BBC SO, BBC Concert Orchestra, BBC National Orchestra of Wales, BBC Philharmonic, BBC Scottish SO, City of Birmingham SO, English Chamber Orchestra, English National Opera, Hallé, Irish Chamber Orchestra, London Philharmonic Orchestra, Kwa-Zulu Philharmonic, Malmö SO, Northern Ballet, Oslo Philharmonic, Orquesta Sinfonica de Seville, The Philharmonia, Queensland Philharmonic, Royal Liverpool Philharmonic, Royal Opera House, RTE Orchestra and many others.

Strings

Violin
Viola
Cello
Double Bass

'the players could not be more expressive'

BBC Music Magazine,
November 1999

David Strange FRAM

Studied at the Academy with Douglas Cameron. Principal Cellist of the Royal Philharmonic Orchestra (1973-85) and of the Royal Opera House (1985-90). Head of Strings, European Union Youth Orchestra; Professor, National Youth Orchestra of Great Britain and Director, RAM String Orchestra. Trustee of Pro Corda, the National School for Young Chamber Music Players and of the National Chamber Music for Schools Competition. Artistic Advisor to Wells Cathedral Specialist Music School. Professor since 1976 and Head of Strings since 1997.

Photo location:
the York Gate Collections

The Course

The Academy's outstanding tradition of training string players of the highest calibre is given testimony by the number of alumni pursuing solo careers or who are principal players in orchestras and chamber ensembles throughout the world. Through a specialist programme of solo, chamber music and orchestral performance, the Academy comprehensively prepares students for a professional career. A high proportion of string players recently graduating from the Academy have taken up professional positions worldwide. Many students are selected to perform with the European Union and Gustav Mahler Youth Orchestras.

The Academy hosts masterclasses by members of the teaching staff and regularly

welcomes distinguished visiting performers. International quartets are invited each term to work with student quartets and to perform in the Duke's Hall.

Chamber music is a major component of all string students' work – see p.06/07. Fourteen of the top string players make up the Royal Academy Soloists, who are directed by Clio Gould.

Instrument Collection

The Academy's collection of over 200 stringed instruments, including 25 Cremonese instruments, is the most significant of its type worldwide. Some instruments may be available for student use. The staff of the on-site stringed instrument workshop advise students on maintenance of their own instruments, and a bow specialist visits regularly for repairs and repairs.

Strings
Violin; Viola
Cello; Double Bass



Clare Duckworth: Violin (BMus)

'Time has flown since I started here, and now I'm finding even more opportunities to stretch myself. My quartet has played in masterclasses with some of the top professionals, and we're busy with concerts here and in other venues, as well as travelling abroad.'

I've also performed in the Academy's orchestras with some fantastic conductors. It's not all work though – last year's high point has to be when my friend and I went to a party as a pantomime horse. And yes, I was the back end...'



Your Audition

A good knowledge of scales (with separate and slurred bowing of own choice) and arpeggios is expected.

See p.50 for general details.

Violin: all candidates

Major and minor scales from G to D. Double stops (thirds, sixths and octaves) in two keys of own choice, major and minor.

Violin: Undergraduates

1st movement (with cadenza) of a concerto by Haydn or Mozart and a contrasting piece.

Violin: Postgraduates

1st movement of a major post 1800 concerto and a contrasting piece.

Viola and Cello

1st movement of a major concerto and a contrasting piece. In two keys of own choice, scales and arpeggios in three octaves and double stops (thirds, sixths and octaves) in two octaves.

Double Bass

One piece of candidate's own choice plus two excerpts from orchestral repertoire.

The Teachers

Violin

Diana Cummings FRAM
Howard Davis FRAM, FRSAMd, FRSA
Richard Deakin MMus, FRCO, ARAM
Clio Gould AGSM, Hon RAM
Erich Gruenberg OBE, Hon RAM, FGSM, FRCM
Jean Harvey FRAM
Maurice Hasson Hon RAM
Hu Kun Hon RAM
Sophie Langdon ARAM
Mateja Marinkovic Hon ARAM
Nicholas Miller ARAM
Lydia Mordkovitch Hon RAM, FRNCM
György Pauk Hon RAM, Hon GSM (Ede Zathureczsky Professor of Violin)

Marianne Thorsen ARAM

Visiting Professors of Violin

Joshua Bell Hon RAM
Joji Hattori

Viola

Yuko Inoue BA, PPRNCM, Hon ARAM
Garfield Jackson ARAM
Martin Outram BA, FRAM
Paul Silverthorne FRAM
Matthew Souter AGSM
John White FRAM

Visiting Professor of Viola

Jerzy Kosmala

Cello

Colin Carr Hon RAM
Lionel Handy ARAM
Mats Lidström Hon ARAM
Philip Sheppard ARAM
David Smith FRAM, FRSAMd
David Strange FRAM
Paul Watkins MA, Hon RAM

Visiting Professor of Cello

Robert Cohen

Double Bass

Robin McGee FRAM
Duncan McTier BSc, FRNCM, ARCM
Graham Mitchell
Rodney Stewart FRAM
Visiting Professor of Double Bass
Edgar Meyer

Instrument Custodian

David Rattray Hon RAM

2001–2002 Highlights

- > Violin masterclasses by Norbert Brainin, Mauricio Fuks, Joji Hattori, Sylvia Rosenberg and Zvi Zeitlin
- > Viola masterclasses by Jerzy Kosmala, Michael Kugel, Hartmut Rohde and Bjorn Sjögren
- > Cello masterclasses by Robert Cohen, Uzi Wiesel, Anssi Karttunen and Steve Doane
- > Double bass masterclasses by Rinat Ibragimov, Edgar Meyer and Peter Puhn
- > Visits by the Maggini and Vanbrugh and Skampa quartets
- > Royal Academy Soloists concerts at the Academy and outside at the Spitalfields, Bury St. Edmunds and Norfolk and Norwich festivals, directed by Clio Gould
- > A busy programme of recitals and chamber music

Head of Harp
Skaila Kanga FRAM

Guitar and Harp Administrator:
Claire Watts BA
Telephone 020 7873 7338
Email harp@ram.ac.uk



22 / 23

Catrin Finch (BMus)

(pictured above right)
'From the start I've loved the positive and friendly atmosphere here – I've made very good friends, and we'll keep in touch as we all progress in the profession.'

Over my time here I've recorded demos in the studio, performed all the major ensemble repertoire and worked with contemporary composers. I've played jazz and media music as well as concertos.

The Academy have been very supportive of my outside career too – I've been positively encouraged to accept each opportunity, whether it's a little recital or a two-week US concert tour.'

Strings

Harp Classical Guitar

Harp

Skaila Kanga FRAM

Studied at the Royal Academy of Music. Principal with the Nash Ensemble for 24 years, as well as of the Academy of St Martin-in-the-Fields, Sinfonia of London and the London Mozart Players. Alongside her classical career, Skaila has always been very active in the pop world, and has a long list of film and TV credits. Head of Harp since 1988.

Photo location:
the Duke's Hall.

'The Manson Ensemble excelled under the direction of James Wood... by all accounts this was a particularly fine performance'

Seen & Heard, March 2001

The Course

The harp has played a major rôle at the Academy since the earliest days. In addition to studying solo, concerto and chamber repertoire, students also take part in regular classes in orchestral and contemporary performance, jazz and improvisation, technical advancement and art of teaching.

The Academy's numerous orchestras and ensembles provide experience in all styles of performance from classical to avant-garde and jazz. In addition, the Academy regularly hosts masterclasses – and many students have achieved major successes in national and international competitions.

The Teachers

Daphne Boden FRAM, ARCM, FRSA
Thelma Owen BMus (Orchestral and Art of Teaching) former Principal, Royal Philharmonic Orchestra

Helen Tunstall GRSM, ARCM,
(Contemporary Ensemble Tutor) Principal,
London Sinfonietta

Hugh Webb (Jazz and Contemporary
Solo Tutor) Principal, Philharmonia Orchestra

Charlotte Searle ARCM, Premier Prix,
Brussels Conservatoire

Visiting Professor

Elinor Bennett LLB, ARAM, Dip RAM

Your Audition

Two contrasting pieces, one of which must have been written after 1900, plus a study; requirements for scales and arpeggios will be sent from the Registry in mid-October.

See p.50 for general details.



Head of Guitar
Michael Lewin FRAM

Guitar and Harp Administrator:
 Claire Watts BA
 Telephone 020 7873 7338
 Email guitar@ram.ac.uk

Classical Guitar

Michael Lewin FRAM

Studied at the Royal Academy of Music and later in Spain with Jose Tomas. As guitarist and lutenist, has performed with the Royal Shakespeare Company, Scottish Opera, English National Opera, Royal Opera House Covent Garden and La Piccola Scala, Milan. In addition to solo concerts, has played with leading ensembles and orchestras throughout Europe. Vice-President of the European Guitar Teachers' Association.

Photo location: above the Academy's entrance.

The Course

The Academy has established itself as a foremost international centre for the study of the classical guitar, with a comprehensive curriculum which encourages students to reach the highest standards as soloist, ensemble players and teachers. The expertise of the department embraces all aspects of guitar performance, from the concert platform to the theatre, ballet, opera house and recording studio, as well as specialisms in the main historical periods.

Visiting artists have included the Assad Duo, Manuel Barrueco, David Russell, David Starobin, John Williams and Julian Bream (who adjudicates his prize each year).

Other special events have featured the composers Leo Brouwer, Stephen Dodgson, Hans Werner Henze and Sir Peter Maxwell Davies and an International Guitar Duo Festival. Academy guitarists have recently won a series of first prizes in major national and international competitions.

The Teachers

Julian Bream CBE, Hon RAM (Consultant)
 Colin Downs Hon ARAM
 Timothy Walker Hon ARAM

Visiting Professors

John Mills Hon ARAM
 John Williams OBE, Hon RAM

Your Audition

Undergraduates should present three pieces and postgraduates four pieces from:

- a contrapuntal work written
- > between c.1550-1750
- a movement in sonata form
- > a theme with variations
- > a dance movement
- > a work, or movement(s),
- > written after 1950.

See p.50 for general details.

Head of Woodwind
Keith Bragg Hon ARAM

Woodwind Department
Administrator:
Hannah Jackson BMus
Telephone 020 7873 7320
Email woodwind@ram.ac.uk

24/25



Recent Student Successes

Graduates since 1990 play with BBC NOW, BBC Phil, City of Birmingham SO, English National Opera, Gothenburg Opera, Hong Kong Philharmonic, Iceland SO, London SO, Royal Concertgebouw, Royal Philharmonic, Royal Swedish Opera and others. Ensembles include Galliard and Mobius.

Woodwind

Keith Bragg Hon ARAM

Studied with Judith Pearce, then William Bennett at the Guildhall School of Music and in Paris with Maxence Larrieu. Principal Piccolo of the Philharmonia Orchestra since 1982, and Chairman of the Philharmonia since 1990, he has performed with all the major London orchestras.

A founder member of the Elysian Wind Quintet, the leading British ensemble of its kind for over twenty years, which performed at major festivals all over Europe and developed a formidable reputation in contemporary music.

Professor of Piccolo since 1992 and Head of Woodwind since 2002.

Photo location: the new David Josefowitz Recital Hall.

The Course

The Woodwind Faculty provides a thorough and broad-based training in all significant aspects of preparation for entry to the music profession. Teamwork is a key element in the department and students are free to work with more than one professor. Because the approach to instrumental teaching is broadly similar, there is little or no danger of contradiction and confusion. There are individual lessons for Principal Study and related instruments complemented by classes which provide intensive training in orchestral studies, art of teaching, reed-making and basic instrument maintenance. There are fifteen classes each year where students perform in a seminar led by one of a team of eminent soloists, which gives an opportunity to experiment and to explore communication skills in performance.

Chamber music for wind and for mixed ensemble is a major part of the department's programme. Concerts are frequent; all ensemble work is coached and a very high standard of performance is achieved.

Recent masterclasses have been given by Jozsef Balogh, William Bennett, Roger Birmstingl, Andrew Marriner, Albrecht Mayer, Joe Robinson, Klaus Thunemann, Christian Wetzel and Hans Rudolph Stalder.

Your Audition

Two contrasting pieces of candidate's own choice.

A good knowledge of scales and arpeggios is expected.

See p.50 for general details.

'Working with the excellent young musicians of the Royal Academy of Music Sinfonia, Sir Colin Davis led a performance which perfectly combined artistic maturity with youthful exuberance'

Financial Times (Feb. 1999)
on *Le Nozze di Figaro*



David Cuthbert (BMus)

(pictured above)

'I came here mainly because of the teachers, but the Academy's performance opportunities helped too. I've been conducted by Colin Davis, Pierre Boulez, Peter Eötvös and Leonard Slatkin amongst others,

as well as performing a great variety of chamber music, from Janacek to Kurtág. I've played at the South Bank in collaborations with the London Sinfonietta, and have gone into schools in a Sinfonietta education project.



Performing regularly to supportive audiences breeds confidence, and there are plenty of chances to discuss the results and so to keep on improving.'

The Teachers

Flute

Professor Sebastian Bell FRAM, Hon RCM (Principal, London Sinfonietta)

William Bennett OBE, Hon RAM (International Soloist; Principal, English Chamber Orchestra)

Keith Bragg Hon ARAM, AGSM (piccolo) (Principal Piccolo, Philharmonia)

Kate Hill Hon ARAM (Principal, Britten Sinfonia and Co-Principal, English Chamber Orchestra)

Clare Southworth GRNCM, PPRNCM (International Soloist and Tutor)

Saxophone

Richard Addison FRAM (Principal, Royal Philharmonic Orchestra)

Bassoon

David Chatterton Hon ARAM, AGSM, Cert Ed (contra-bassoon) (Principal, Royal Philharmonic Orchestra)

Gareth Newman BMus, LRAM, Hon ARAM (Principal, London Mozart Players and Queen's Hall Orchestra)

John Orford Hon RAM, ARMCM (Principal, London Sinfonietta)

Oboe

Douglas Boyd FRAM (Principal, Chamber Orchestra of Europe)

Geoffrey Browne (cor anglais) (English National Opera)

Christopher Cowie (Principal Oboe, Philharmonia)

Margaret Eldis (Alexander Technique)

Tess Miller ARCM, Hon RAM (oboe and Alexander Technique) (Former Principal, London Bach Orchestra and Orchestra of St John's, Smith's Square)

Celia Nicklin FRAM (Principal, Academy of St Martin-in-the-Fields and London Mozart Players)

Alexei Ogrintchouk (Principal, Rotterdam Philharmonic Orchestra)

Melanie Ragge MA, MPhil, Dip RCM, Hon ARAM, LRAM (freelance player and member, Campbell Wind)

Visiting Professors of Oboe

Melinda Maxwell BA, ARCM, LTCL, Hon ARAM (Principal, Sinfonia 21 and Endymion Ensemble)

Christine Pendrill (cor anglais) (Principal, London Symphony Orchestra)

Clarinet

Richard Addison FRAM (Principal, E flat and Bass, Royal Philharmonic Orchestra)

Timothy Lines (Principal Clarinet and Principal E flat clarinet, London Symphony Orchestra)

Angela Malsbury Hon RAM (Principal, London Mozart Players)

Keith Puddy FRAM, FTCL (Principal, New Queen's Hall Orchestra)

Nicholas Rodwell ARCM, Hon ARAM (Principal, Royal Opera House, Covent Garden)

Visiting Professor of Clarinet

Andrew Marriner (Section Principal, London Symphony Orchestra and Academy of St Martin-in-the-Fields)

2001–2002 Highlights

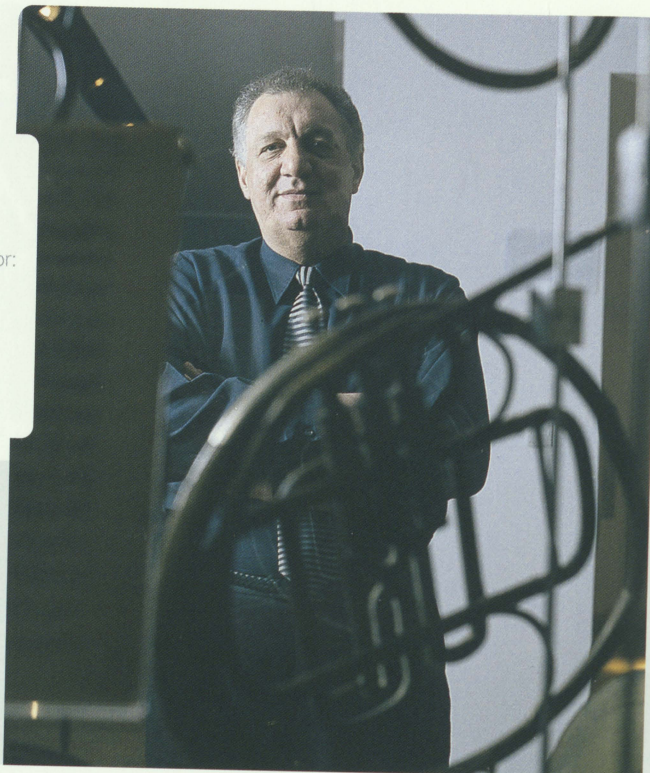
- > Masterclasses given by William Bennett, Paul Goodwin, Andrew Marriner, Frank Nolan, Alexei Ogrintchouk, Antony Pay, Hansjorg Schellenberg and Helen Simons
- > 'A century of woodwind chamber music': three concerts of music from the 20th and 21st centuries presented by the Gallimaufry Ensemble, all current or former Academy students
- > Professor Sebastian Bell's inaugural lecture/recital, featuring the world première of a new work for flute and bass clarinet by Sir Peter Maxwell Davies

Artistic Director and
Head of Brass

James Watson FRAM

Brass Department Administrator:
Hannah Jackson BMus
Telephone 020 7873 7320
Email brass@ram.ac.uk

26/27



Recent Student Successes

Graduates since 1990 play with BBC NOW, BBC Scottish SO, Birmingham Royal Ballet, City of Birmingham SO, English Chamber Orchestra, Hallé, London SO, Netherlands Radio Philharmonic, Royal Liverpool Philharmonic, Royal Philharmonic, Scottish Opera. Ensembles include Onyx, Karelia and QuintEssential.

Brass

James Watson FRAM

James Watson has held principal trumpet posts with the Royal Philharmonic Orchestra, Royal Opera House and London Sinfonietta. International chamber music work has included the Nash Ensemble and leading the world-famous Philip Jones Brass Ensemble. He is particularly active in film and television and has recorded with pop legends Elton John, Paul McCartney and Peter Gabriel. His conducting positions have included Artistic Director of the Black Dyke Mills Band, 1992-2000.

James was Artistic Director of the National Youth Brass Band of Wales for six years and is Vice-President of the National Youth Wind Orchestra of Great Britain. Head of Brass since 2001.

Photo location:
the York Gate Collections

The Course

In recent years the Academy's Brass Faculty has established itself as one of the foremost in the world. The Academy's distinguished resident and visiting teachers of brass are active at the highest professional level, and include principal players with London's leading orchestras and world-renowned solo performers. Students are thus kept in close touch with professional developments and opportunities. Orchestral and ensemble playing are central to the curriculum, and the Academy expects students to investigate all periods of performance technique, from historical performance to contemporary idioms. Apart from orchestral and chamber concerts, regular rehearsals, sectionals and chamber ensembles are led by distinguished performers from both inside and outside the Academy.

Eminent visitors such as Guy Touvron, Hakan Hardenberger, Joseph Allesi, Canadian Brass, Ronald Barron, Radovan Vlatkovic, Christian Lindberg, Kenneth Amis, Eric Ruske and John Kenny have given regular masterclasses.

A CD of symphonic brass music, directed by John Wallace and James Watson, was released in 2002.

Your Audition

A free-choice programme; one of the works should be an original composition for the instrument.

See p.50 for general details.

'I was especially impressed by the extent to which the young players managed to get under the skin of Pärt's scores'

The Independent, April 2000



Guy Button: Tuba (MMus)
(pictured above)

'My reason to come here was simple – I had already met my prospective professor, and loved his combination of methodical and inspirational teaching.

Plus the orchestral and ensemble opportunities here, from playing for Sir Colin Davis in the Royal Festival Hall and on BBC Radio 3 to the composer festivals and brass ensembles (when Jim Watson played us our new CD,

we couldn't identify the band which made such a rounded symphonic sound!) I'm also studying ophicleide and cimballo, which I'll play in next term's Falstaff.'



The Teachers

Horn

Michael Thompson FRAM
(Aubrey Brain Chair, International Soloist)
Richard Watkins FRAM
(Dennis Brain Chair, International Soloist)

Visiting Professor of Horn

David Pyatt
(Principal, London Symphony Orchestra)

Trumpet

Ian Balmain Hon ARAM
(Principal, Royal Philharmonic Orchestra)
Robert Farley Hon RAM
(Principal, Hanover Band)
Howard Snell FRAM (former Principal,
London Symphony Orchestra)
Derek Watkins (leading session player)
James Watson FRAM
Iaan Wilson ARAM, Hon FTCL
(also Natural Trumpet and Cornetto)
(Former Sub-Principal, BBC SO;
Former Principal, Ulster Orchestra and
Sadler's Wells/English National Opera;
Sub-Principal, Royal Opera House)

Visiting Professor of Trumpet

Rod Franks
(Orchestral Specialist and Principal Trumpet,
London Symphony Orchestra)

Commercial Brass Consultant

Derek Watkins
(leading session player)

Tenor Trombone

Dudley Bright Hon ARAM
(Principal, London Symphony Orchestra)
Denis Wick (former Principal,
London Symphony Orchestra)

Visiting Professor of Trombone

Ian Bousfield Hon ARAM
(Principal, Vienna Philharmonic Orchestra)

Bass Trombone

Robert Hughes FRAM
(London Symphony Orchestra)

Tuba

Patrick Harrild Hon RAM
(Principal, London Symphony Orchestra)

Historical Brass Instruments

Susan Addison Hon ARAM
(Sackbut and Early Trombone)
(His Majesty's Sagbutts and Cornetts,
Orchestra of the Age of Enlightenment)
Andrew Clark GGSM, Hon ARAM
(Natural Horn)
(Principal, Orchestra of the Age of
Enlightenment, Amsterdam Baroque Orchestra)
Robert Farley Hon ARAM
(Natural Trumpet and Cornetto)
(Principal, Hanover Band)

Serpent, Ophicleide

Stephen Wick
(London Gabrieli Brass)

Art of Teaching

Carrie Paechter
BA, MA (Cantab), MEd, PhD
(Professor of Teaching and Learning)
Phillip Eastop ARAM
(Seminar Leader)

2001–2002 Highlights

- > Masterclasses with Mike Davis and Bill Reichenbach on jazz trombone, orchestral and solo repertoire
- > Sessions with Ian Bousfield
- > Formation of the RAM Brass Soloists, an elite group of ten student performers
- > Formation of the Horn Club, directed by Michael Thompson and Richard Watkins
- > Celebration of the 90th Birthday of Jan Koetsier
- > 'Manhattan Spiritual' Swing Band concert with guest director Tony Fisher

Head of Timpani and Percussion
Neil Percy Dip RCM, ARCM, Hon ARAM

Timpani and Percussion
Department Administrator:
Hannah Jackson BMus
Telephone 020 7873 7320
Email percussion@ram.ac.uk

28/29



Past Students

Christopher Brannick ('87)
Makoto Nakura ('93)
Colin Currie ('98)
Sam Walton ('00)

Academy percussion alumni
perform regularly as
orchestral and session
players all over the world.

Timpani and Percussion

'played with great
professionalism by RAM
students'

The Observer, April 2000

Neil Percy Dip RCM, ARCM, Hon ARAM

Principal Percussionist with the London Symphony Orchestra, Neil studied piano and percussion at Chetham's School of Music, and jazz and composition at Eastman School of Music before continuing his studies at the Royal College of Music. He won the Bronze Medal in the first LSO-Shell scholarship for Timpani and Percussion. As a player he has worked closely with many artists and conductors including Pierre Boulez and John Williams, and as a soloist with Steve Reich, Ravi Shankar, Kent Nagano and Elgar Howarth. As a clinician and educator he has given masterclasses in Europe, the USA and Asia, and has coached many of the world's leading youth orchestras including the PMF Orchestra, National Musicians Symphony Orchestra and National Youth Orchestra.

Photo location: Marylebone Road, outside the Academy.

The Course

The Timpani and Percussion Department has a worldwide reputation for its provision for students, and for its training in the multi-faceted world of timpani and percussion. The members of staff include principal players with London's leading orchestras, international soloists, and leading session musicians, all of whom are active in music making of the highest professional standard.

Orchestral training is the core component, and the Academy's range of orchestras and ensembles, together with its extensive range of quality instruments and practice facilities, present outstanding opportunities.

Timpani and Percussion lessons are complemented by faculty activities such as repertoire, performances and masterclasses, together with

percussion ensembles. Areas of related study include classes in Latin American and Ethnic percussion and Drumset, emphasising rhythmic awareness and movement, in both solo and ensemble situations.

The Academy is unique in its extensive provision for marimba and can offer an exclusive association with Leigh Howard Stevens, international marimba consultant. The course offers unparalleled opportunities for the aspiring tuned percussion student.

Eminent soloists, orchestral principals, and ensemble leaders are regular visitors to the Academy, and masterclasses have recently been given by Airtó and Birger Sulsbrook, Alan Taylor (Principal Timpani, Royal Opera House), Benedict Hoffnung (Baroque Timpani),



Simon Lowdon (BMus)

(pictured above)

'I auditioned at six music colleges, but chose the Academy because of the teaching staff, together with the quality instruments and studios here.

The course has prepared me for everything. I've studied kit, Latin and marimba as well as having masterclasses with some of the world's top timpanists. I won a Shell/LSO scholarship, which gave me the chance to play excerpts as the LSO's principal percussionist.

Next month I'll perform a concerto with the Academy's Symphony Orchestra, and I have a trial booked up with the Royal Scottish National Orchestra.'



Oladum Ensemble (Brazil), David Searcy (Principal Timpani, La Scala Milan) and Christopher Lamb (Principal Percussion, New York Philharmonic and soloist) and Peter Erskine, who was subsequently invited to become International Drum Set Consultant.

Students are eligible for the Academy's annual Zildjian Cymbal Prizes. First prize is a trip to the Zildjian factory in Massachusetts (USA) to select cymbals of their choice; second prize is a visit to Zildjian International in the UK, again to select cymbals of their choice.

Your Audition

Detailed audition requirements will be sent from the Registry in mid-October.

See p.50 for general details.

The Teachers

Timpani

Kurt-Hans Goedicke Hon RAM (Senior Professor of Timpani), (Principal, Timpani Emeritus, London Symphony Orchestra)

Simon Carrington GRSM, ARCM, Hon ARAM (Principal, Timpani/Percussion, London Symphony Orchestra)

Percussion

Neil Percy Dip RCM, ARCM, Hon ARAM (Principal, Percussion, London Symphony Orchestra)

Simon Carrington GRSM, ARCM, Hon ARAM (Principal Timpani/Percussion, London Symphony Orchestra)

Stephen Quigley ARAM (Principal Percussion, Royal Philharmonic Orchestra)

David Jackson (London Symphony Orchestra)

Andrew Barclay (faculty activity professor/percussion; Co-principal Percussion, London Philharmonic Orchestra)

Nicholas Cole FRAM (faculty activity professor/percussion; former Principal, Percussion, Royal Philharmonic Orchestra)

Drum Set and Ethnic Percussion

Paul Clarvis Hon ARAM (International Soloist and Recording Artist)

International Drum Set Consultant

Peter Erskine (International Soloist and Recording Artist)

Latin American Percussion

David Hassell Hon ARAM (Session musician and renowned clinician)

International Marimba Consultant

Leigh Howard Stevens (International Soloist)

2001-2002 Highlights

- > Joint winner of the Yamaha Percussion Competition 2001
- > Concerto Finalist, BBC Young Musician of the Year 2002
- > Timpani/Percussion representatives in EUYO, NYO, Gustav Mahler Youth Orchestra
- > Masterclasses given by Peter Erskine and Christopher Lamb
- > Inauguration of postgraduate first-study marimba course, the first in Europe
- > Student performance of *Veni, Veni, Emmanuel* with the Academy's Symphony Orchestra
- > Student performance of Bartók's *Sonata for Two Pianos and Percussion* in conjunction with the London Sinfonietta

Head of Conducting
Colin Metters Hon ARAM, Hon RAM

Telephone 020 7873 7353
Email conducting@ram.ac.uk

30/31



Conducting

Colin Metters Hon ARAM, Hon RAM

Colin Metters' wide experience affords him an enviable reputation in the music profession.

He has conducted many leading symphony orchestras in the UK and abroad. Over the past 20 years Metters has established an international reputation as a leading pedagogue, giving masterclasses in Germany, Poland, Finland, Australia, Venezuela, Vietnam, China and the USA. In 1997 he was appointed Music Advisor and Principal Guest Conductor to the Vietnam National Symphony Orchestra, directing a five-year programme of development. In 1999, in recognition of his work, he was awarded the Vietnamese equivalent of the Order of Merit, the first to be made to a British citizen. Professor and Director of Conducting Studies since 1983.

Photo location:
the Academy's library.

The Course

Established in 1983 under the direction of Colin Metters, the postgraduate conducting programme at the Royal Academy examines what lies behind the art and craft of conducting, the rôle and responsibilities of the conductor and seeks a better understanding of the complex relationship that exists between conductor and performers.

The course is now internationally recognised as one of the foremost conductor training programmes, providing a comprehensive and integrated programme over three years. The course is designed to provide a strong technical foundation, enabling students to convey convincingly and unambiguously their musical intentions to the orchestra, to understand the laws of cause and effect as they relate to conducting and to develop the

ability to be both self-aware and self-critical in all aspects of the conductor's craft.

In addition to regular classes held throughout the term, Sir Colin Davis and George Hurst visit each term to work with the conductors' class. Additional masterclasses are given periodically by visiting guest conductors. These have included the late Ilya Musin (St. Petersburg Conservatoire), Jorma Panula (Sibelius Academy, Helsinki), Claus Peter Flor, Yuri Simonov, Lutz Köhler (Berlin), Sir Roger Norrington, Sir Charles Mackerras, Leonard Slatkin, Kenneth Kiesler (Michigan) and Thomas Baldner (Indiana).

Repertoire over the course is broad-based, the mainstream orchestral and concerto repertoire forming the central core of the curriculum. The course maintains a strong link

'A remarkable performance by the students' orchestra of nothing less than Mahler's Ninth Symphony with some superb solo contributions'

Sunday Telegraph,
March 1999



Daniel Capps

(pictured above right)

'Although I'd conducted quite a bit while I studied flute as an undergraduate, I'd never had formal lessons, so was delighted when I was offered a place here – it was the only course I wanted to take.'

There have been so many highlights in the past two years, including sharing a platform with Yan-Pascal Tortellier and forming my own ensemble – and being here has led to many opportunities outside too, from touring with Stoneleigh Youth Orchestra

to conducting the London Charity Orchestra at St John's, Smith Square.'



with the Composition and Contemporary Music Faculty and the Manson Ensemble, working on established twentieth-century repertoire and on premières of student compositions, the conductors working in direct collaboration with the composers. Students also work with Royal Academy Opera and the Vocal Faculty on various projects and workshops throughout the year, and have the opportunity to work with the Academy's instrumental ensembles and orchestras.

Additional studies, including aural classes, keyboard skills, transposition and score-reading take place regularly throughout the course.

Your Audition

Auditions for orchestral (not choral) conductors are held in February/March 2003 for entry the following September. Detailed audition requirements will be sent in mid-January. The closing date for receipt of applications is 6th January 2003. Auditions take place in London only. Whilst non-UK candidates may send a video (UK VHS only) to support their application, there is no shortlisting from video and the entire selection process is through the practical audition.

See p.50 for general details.

The Teachers International Chair of Conducting and Orchestral Studies

Sir Colin Davis CBE, Hon RAM

Denise Ham Hon ARAM
(Tutor in Undergraduate Conducting)

George Hurst Hon RAM (Consultant)
Colin Metters Hon ARAM, Hon RAM

Conducting Options for other Students

There is strong provision for both undergraduate and postgraduate students who wish to pursue conducting study but who are not on the Conducting postgraduate course itself.

Undergraduate Conducting

This is designed to equip all second-year students with a basic conducting technique, enabling them to show tempo and some degree of texture and dynamic through gesture.

Conducting Elective

Students should have attained a 2:1 grade in the second-year exam to be eligible for this; however, any second-year student who shows particular ability and wishes to undertake more intensive study may also join the elective class. This course involves study of specific repertoire and baton technique.

Intermediate Level

Acceptance is by audition. Students would normally have completed the elective, but any student in the Academy may audition for this course in order to receive individual tuition.

Recent Successes

Paul Murphy (1988)
Principal Conductor, Birmingham Royal Ballet
Andrea Quinn (1989)
Music Director, New York City Ballet
Nicolae Moldoveanu (1993)
Principal Conductor, English Sinfonia
Martin West (1995)
Assistant Conductor, English National Ballet
Ilan Volkov (1997) Principal Conductor,
BBC Scottish Symphony Orchestra
Rumon Gamba (1998)
Assistant Conductor, BBC Philharmonic
André de Ridder (1999) Assistant
Conductor Bournemouth Symphony Orchestra
Ludovic Morlot (2000)
Cover Conductor, Boston Symphony Orchestra
Edward Gardner (2000)
Assistant Conductor, The Hallé

Head of Musical Theatre
Mary Hammond FRAM, LRAM

Musical Theatre Administrator:
Juleka Nwankwo
Telephone 020 7873 7483
Email mth@ram.ac.uk

32/33



Musical Theatre

'I feel a bit like I've been stripped down, taken to pieces, given a thorough going-over and put back together again in an effective working order. Nothing's really new, it just works much, much better now.'

Chris Vincent, recent student

Mary Hammond FRAM, LRAM

Graduated from the Royal Academy of Music in both singing and piano. Singing career has included a wide range of genres, from Covent Garden to rock operas. Also experienced in theatre, TV, radio and recording. Works as a vocal coach and consultant to Cameron Mackintosh Ltd, the Really Useful Group, the Royal National Theatre and other West End management, and with pop bands and TV personalities. Recent Executive of the British Voice Association and on the Board of the Actors' Centre.

Photo location:
the Sir Jack Lyons Theatre pit.

The Course

Contemporary musical theatre demands versatile performers of a high musical and vocal standard, with strong dramatic and verbal ability, together with dance and movement skills. The Academy's one-year course offers an intensive training to postgraduate (or equivalent) students pursuing a career in musical theatre. It aims to provide a direct link from theoretical class work, via practical opportunities for entry to the profession.

Students have individual singing lessons, repertoire coaching and spoken word tutorials, as well as classes in voice and the spoken word, extended vocal techniques, dance (including jazz, tap and ballroom), movement, acting, singing, audition classes and project work. Students are also offered masterclasses and workshops with visiting professionals, and take part in internal competitions.

Recent graduates have appeared in *Les Misérables* (London and tour), *Martin Guerre* (tour), *Oklahoma*, *Honk* and *The Merchant of Venice* (all Royal National Theatre), *A Tale of Two Cities* (Birmingham), *Sweeney Todd* (Opera North), *Beauty and the Beast* (London and Hamburg), *Phantom of the Opera* (London and tour), *Into the Woods* (London), *Nine* (London), *Company* (London), *Fame* (London and tour), *Candide* (Royal National Theatre), *Alice* (RSC), *Spend Spend Spend* (Germany), *South Pacific* (National) and *Sunset Boulevard* (tour).

For more details please see www.ram.ac.uk/mth
A separate prospectus is available on request and audition details can be obtained from the Registry or the Musical Theatre office.



Rob Fraser

(pictured above)

'Coming from a predominantly academic background, what I value most about the course is the intensity and quality of the practical work.'

The chance to immerse and improve yourself in every aspect of stage performance, learning and working alongside knowledgeable and highly-respected professionals, is such a privilege.

I've attended and participated in workshops and masterclasses with world-class musical theatre practitioners, from actors and singers to directors and composers. The course has greatly furthered my expertise and career prospects.'



The Teachers

Course Leader and Director

Karen Rabinowitz Hon ARAM
Director and choreographer.
Work ranges from staging operas and plays (Royal National Theatre, Opera North, Scottish Opera and many others) to directing and choreographing musicals and pantomimes.

Anne-Marie Speed MA
(Voice Studies), CSSD, ADVS, Hon ARAM
Licensed Estill Voice Craft Practitioner
(Spoken Voice)

George Hall Hon ARAM
(Director, Teaching Acting, and Musical Theatre History)

Julie Armstrong (Dance)

Stephen Hill FLCM, ARCM
(Choral Director)

James Burton MA, MMus
(Sight-Singing)

Andrew Friesner GMus RNCM
(Musicality)

Visiting Teachers

Illustrious Guest Directors, Musical Directors and Choreographers are employed for specific projects, and have recently included:

Matthew White Guest Director

Steven Dexter Guest Director

Matt Ryan Guest Director

Stephen Wrentmore Guest Director

Craig Horwood Guest Choreographer

Nicola Tieherne Visiting Choreographer

Martin Lowe Guest Musical Director

Julian Bigg Guest Musical Director

Martin Koch Guest Musical Director

David Shrubsole Guest Musical Director and Coach

Peter Cregeen Television Director

Michael Ferguson Television Director

Tony Slattery Visiting Lecturer

Panel of Advisors

John Caird, Howard Goodall, Howard Harrison, Charles Hart, James Holmes, Nicholas Hytner, Martin Koch, Christopher Legge, Julia McKenzie, Andrew Neil, Dame Diana Rigg, Matt Ryan, Tony Slattery, Richard Toeman, David White

Singing Teachers

Ross Campbell ARCM, Dip RCM (Perf)
Paul Farrington GBSM, ABSM, EVTS
Ann James BA, LRAM, Hon RAM
Mary King BA, PGCE, Hon ARAM
Penelope MacKay AGSM, Hon ARAM
Howard Milner MA (Cantab), ARCM, FRSA
Gareth Roberts ARAM, GRSM, LRAM
Maureen Scott EVTS

Vocal Coaches include:

Stephen Hill FLCM, ARCM
Charles Miller
Bruce Ogston FTCL (Piano and Singing)
Dane Preece BA, ARCM, LGSM, Hon BC
Stuart Barr MA, MPhil, DipRCM
Mark Etherington BA

2001-2002 Highlights

- > Concerts and recordings in a great variety of styles
- > Showcases for agents and casting directors
- > Major productions including *A Chorus Line*, *Cabaret* and two revues
- > Masterclasses with Alan Armstrong, Niamh Cusack, Ralph Fiennes, Nina Finburgh, Julia McKenzie, Phillip Quast, Matthew Ryan, Jeremy Sams, Nicola Treherne and David White

Head of Jazz
Gerard Presencer Hon ARAM

Jazz Administrator:
Claire Watts BA
Telephone 020 7873 7338
Email jazz@ram.ac.uk

34/35



Recent Student Successes

Prize-winners at Perrier
Young Jazz Competition
'97, '98, '99 and '01.

Jazz

Gerard Presencer Hon ARAM

Trumpet soloist, grew up playing in the London jazz scene of the early 80s. Went on to record several albums with Charlie Watts in his acclaimed Quintet. Featured soloist on Bluenote Record's largest ever selling release, Cantaloop by US 3.

In continual demand on the international circuit, Gerard has recorded and soloed with Chick Corea, Herbie Hancock, Ray Charles, Sting, Jamiroquai, Incognito, Radiohead, Robbie Williams and many others.

Winner of the British Jazz Awards trumpet category in 1995, 1997 and 1999. His band Platypus combine various different musical styles with the emphasis on funk. Professor of Trumpet at the Berlin Hochschule für Musik Hanns Eisler. Head of Jazz since 1999.

Photo location: Regent's Park, alongside the Academy.

The Course

The Academy offers an ideal environment to learn and experiment with this extremely broad art form. There is a strong emphasis on performance with opportunities to play within the college and out. The course benefits from small numbers, enabling each year to form a combo that will play together extensively. The interaction between players can therefore develop to an exciting degree, perhaps creating lifelong musical associations.

Undeniably some of the finest jazz performers have been great composers too (from John Coltrane to Kenny Wheeler). We aim to try and continue this tradition with a full and varied course in composition and arranging. The course covers many aspects and forms of jazz music and possible applications within other genres – so we aim that, by the time they

graduate, each student will have found their own creative voice and begun to develop this.

We bring in performers from the world jazz scene, as often as possible, to play with students. The course is committed to continual development in order to remain as vital as possible in this ever changing art form.

Your Audition

Detailed audition requirements will be sent from the Registry in mid-October. Candidates are required to demonstrate proficiency in their chosen idiom(s), including instrumental technique, improvisation, sight reading and ability to relate to an accompanying group (provided from current students).

See p.50 for general details.

'The Academy is churning out fantastic young jazz musicians at a terrifying rate'

Jazzwise, June 2001



Naomi Barker: Tenor Sax, doubling on Flute (BMus)

'On the jazz course, everyone gets to know each other really well. There are eight in our year, and six of us have formed a band which we all write for. We've performed at the 606 and in Regent's Park,

and we came second in the Perrier Jazz Awards 2001. I also have a trio and play in the Big Band with Hugh Fraser. The Academy's studios have been very useful for making recordings.

We are always encouraged in the direction of our individual musical interests, which really take form in the summer term during recitals.'



The Teachers

Trumpet

Steve Waterman
Gerard Presencer
Chris Batchelor
John Barclay

Trombone

Mark Bassey
Hugh Fraser

Tuba

Oren Marshall

Saxophone

Martin Speake LTCL, FTCL
(Ensembles and History)
Julian Argüelles
Iain Ballamy
Mark Lockheart
Tim Garland

Piano

Nick Weldon (Teaching Jazz)
Huw Warren
Nikki Iles

Guitar

Ed Speight
John Parricelli
Phil Robson

Drum Kit

Trevor Tomkins Hon ARAM
(Teaching Jazz)
Martin France
Ian Thomas

Vibes

Anthony Kerr

Voice

Tina May
Norma Winstone

Bass (electric and acoustic)

Jeff Clyne Hon ARAM (Repertoire)
Michael Mondesir
Laurence Cottle
Steve Watts
Paul Westwood

Flute

Eddie Parker
Andy Panayi

Composition

Amit Sen BA
John Thomas MMus, GTCL
(Transcription Co-ordinator)
Milton Mermikides
(Computer Techniques)

Visiting Composers

Various including Django Bates

World Music

Barak Schmool MA, GRSM, LRAM

Early Jazz

Keith Nichols GGSM, Hon ARAM

Associate Jazz Artists

John Taylor
Karl-Heinz Miklin
John Surman
Michael Gibbs
Ronan Guilfoyle
John Abercrombie
Bernard Purdie

2001-2002 Highlights

- > Ensembles taken by some of Europe's leading jazz musicians and composers including: Martin Speake, Julian Argüelles, Iain Ballamy and Michael Mondesir
- > Concert of Duke Ellington's *Sacred Music* directed by Stan Tracey
- > Concert of Gil Evans' legendary adaptation of Gershwin's *Porgy and Bess*, led by Hugh Fraser
- > Workshops by Geoffrey Keezer, Peter Erskine, Avishai Cohen, Paul Motian and Bobo Stenson
- > Concert of the music of Quincy Jones, transcribed by senior students

Head of Media and
Applied Music

Dick Walter BA, Hon ARAM

Telephone 020 7873 7390

Email mediamusic@ram.ac.uk

36/37



Past Students

Oliver Ashmore ('90)
James Brett ('97)
Oliver Davis ('94)
Richard Lannoy ('96)
James Radford ('96)
James Shearman ('96)
and many more actively
working for film, television
and the stage.

Media and Applied Music

'Walter has undoubtedly
forgotten more technique
than most composer/
arrangers ever knew'

The Guardian, October 1999

Dick Walter BA, Hon ARAM

Composer, arranger and musical
director. Works include several
Arts Council commissions and
two highly acclaimed CDs:
Capricorn Rising (1996) and
Secret Moves (1999).

Commercials include Hovis,
Dulux, Electricity, Yellow Pages
(for 13 years), and award-
winners for British Airways
and Tabasco. TV credits for
drama and light entertainment
shows. Other credits include
music for film, animation and a
jazz score for Damon Runyon's
Butch Minds the Baby. Work
with orchestras includes Royal
Philharmonic Orchestra, BBC
Radio Orchestra and The
Metropole Orchestra (Holland).
Nomination for Jazz Arranger
of the Year 2001. Director of
Media and Applied Music
Studies since 1998.

Photo location: a corridor
alongside the Academy's
recording studio.

The Course

The undergraduate Media and
Applied Music course is
designed to equip the student
with all the skills needed to
work in the music business,
whether as composer, arranger,
musical director or orchestrator.
The course initially concentrates
on the craft of writing – the
analysis of melodic techniques,
theory of harmonic progression,
and techniques of orchestration
– as well as the study of
contemporary technology.

All of these studies are directly
related to the needs of the
contemporary working writer,
and students are given
opportunities from the first
year to direct and record their
pieces in a studio setting, with
players from the Academy as
well as access to a variety of
computer-based equipment.
As the course progresses,
students start to apply the
techniques they have learnt to
the requirements of film, TV
and the musical theatre, and
are increasingly encouraged to
explore those areas in which
they are most interested in
pursuing a career.



Guy de Villiers

'The Academy has been a real home from home for me. It's a very special place, with a warm and supportive atmosphere that extends far beyond the music itself.

The best thing about being a Media composer is the chance to work regularly with acoustic players. There are countless opportunities for the innovative student, with a rigorous syllabus which covers wide-ranging areas of 'the business'.

Highlights have included Jeremy Goldsmith's masterclass, the studio orchestra and conversations in the canteen over cups of tea. Most importantly, it's all so much fun!

Your Audition

Applicants should present a wide variety of their pieces – both compositions and arrangements – in the form of full scores (either hand-written or computer printed), short scores or lead sheets, accompanied by either tapes or CDs. A minimum of five separate items should be presented, which should demonstrate an interest in the many different styles of music used within the media.

Applicants should remember that this is not a song-writing course, and that they must have an interest in both conventional instrumental and vocal writing as well as in technology-based composition.

See p.50 for general details.

Candidates must send their portfolio to the Registry by 21st October 2002.

The Teachers

Timothy Bowers DPhil, BMus, ARAM
(Principal Study)

James Brett BMus, LRAM (TechnoPop)
Ruth Byrchmore MMus, BMus, ARAM
(Principal Study)

Frank Lazarus (Theatre Music)
Andrew Linehan (History of pop music)
Ian MacPherson (Orchestration)
Roger Marsden BA (The Repertoire)
Peter Waygood (Business Studies)
Rick Wentworth (Composition)
Paul Westwood (Recording Workshop)

2001–2002 Highlights

- > A major concert by the students of the department, involving Academy players, theatre music performers and singers
- > Two recording sessions for third and fourth-years with an orchestra of 38 players

Head of Historical Performance
Laurence Cummings

MA, ARCM, FRCO, Hon ARAM

Historical Performance
Department Administrator:
Helen Thorp BA
Telephone 020 7873 7379
Email historical.perf@ram.ac.uk

38/39



Past Students

Elizabeth Kenny (90), lute
Ashley Solomon ('91), flute
and recorder
Katherine McGillivray ('94), viola
Alison McGillivray ('95), cello
Anna Sliwa ('97), harpsichord
Matthew Wadsworth ('97), lute
Rodolfo Richter (99), violin
Musicke Companye and Quint-
Essential Cornets & Sackbuts

Historical Performance

Laurence Cummings MA,
ARCM, FRCO, Hon ARAM

Studied at Oxford University and the Royal College of Music. Plays harpsichord and organ continuo with many leading period instrument groups, including Les Arts Florissants, The Sixteen Choir, Gabrieli Consort and Orchestra of the Age of Enlightenment. As a soloist has recorded the harpsichord music of Louis Couperin and has embarked on a project to record the music of François Couperin. Musical Director of London Handel Orchestra. Head of Historical Performance since 1997.

Photo location: the barrel-vaulted roof of the new David Josefowitz Recital Hall.

The Course

The Historical Performance Faculty offers intensive training in all aspects of historically-informed interpretation. In expanding specialist performance possibilities for 'traditional' and 'modern' instrumentalists and singers alike, the Faculty combines the role of the former Early Music department with a broader involvement in mainstream Academy life. Principal-study tuition is provided on 'period' instruments, and contemporary players are also encouraged to learn an equivalent period instrument. For singers, interpretation classes, coaching and performance opportunities are available in earlier repertoire.

Two baroque orchestras – one a period instrument ensemble, the other a modern instrument group which performs in a style appropriate to its repertoire – regularly rehearse and give

concerts. The Brass and Vocal departments also give frequent joint concerts using period instruments. Specialist classes in detailed areas of performance practice (for example, national styles, tuning systems, ornamentation, compositional techniques, continuo disciplines, dance) are offered by the Academy's eminent teachers, who are active as soloists and members of leading period instrument ensembles. They are therefore ideally placed to keep students in touch with professional opportunities and developments.

The faculty has close links with the Handel House Museum.

Resources include a fine collection of original instruments and modern copies, which are available for student use, and a comprehensive library of rare manuscripts and editions.

'A magnificent period performance of Handel's late oratorio *Theodora*, given by students of the Royal Academy specialist Nicholas McGegan, formed the climax to the 25th Spitalfields Festival... The RAM are to be congratulated'

Musical Opinion, Summer 2001



Jim O'Toole: Baroque Violin

'I started here in September, and have only been playing baroque violin for two years, so the biggest benefit of being here is the detailed tuition on technique.

Historical performance really seems to be valued at the Academy, with several orchestras and classes on everything from performance to tuning. And you're in the middle of things in London,

the home of several professional baroque orchestras. I enjoy spending all day here combining lessons, rehearsal and practice with relaxing in the common room.'



Your Audition

Two or three contrasting pieces of candidates own choice.

See p.50 for general details.

The Teachers

Consultant Visiting Professor

Christopher Hogwood CBE, Hon RAM

Strings

Elizabeth Kenny MA, ARAM
(Lute and Theorbo)

Micaela Combetti ARAM
(Baroque Violin)

Monica Huggett FRAM
(Baroque Violin)

Nicolette Moonen (Baroque Violin)
Simon Standage MA (Baroque Violin)

Elizabeth Wallfisch FRAM
(Modern and Baroque Violin)

Katherine McGillivray (Baroque Viola)
Jennifer Ward Clarke Hon ARAM

(Baroque Cello)
Richard Campbell
(Viola da Gamba and Violone)

Woodwind

Peter Holtslag Hon ARAM (Recorder)
Daniel Brüggem (Recorder)

Lisa Beznosiuk Hon RCM
(Baroque Flute)

Keith Puddy FRAM, FTCL
(Modern and Classical Clarinet)

Katharina Spreckelsen ARCM
(Baroque Oboe)

Andrew Watts (Baroque Bassoon)

Brass

Andrew Clark Hon ARAM, GGSM
(Natural Horn)

Robert Farley Hon ARAM
(Natural Trumpet and Cornetto)

Iaen Wilson ARAM, FTCL
(Natural Trumpet and Cornetto)

Susan Addison (Early Trombone)
Stephen Wick (Serpent, Ophicleide)

Visiting Professors

Anthony Halstead (Natural Horn)
Jeremy West (Cornetto)

Historical Keyboards

Virginia Black FRAM (Harpsichord)

Carole Cerasi (Fortepiano)

Terence Charlston MA, MMus, ARAM,
FRCO (Harpsichord and Basso Continuo)

Laurence Cummings MA, ARCM,
FRCO (Harpsichord and Basso Continuo)

Visiting Professors

Kenneth Gilbert Hon RAM
(Harpsichord)

Andreas Staier

Voice

Paul Esswood Hon RAM

Ian Partridge CBE, Hon RAM, LGSM

2001-2002 Highlights

- > London Bach Festival: *Missa in B minor*
- > Spitalfields Festival concert of Handel's *Theodora* with Nicholas McGegan
- > Première recording of Handel's *Gloria* with Emma Kirkby
- > Masterclasses with Micaela Combetti, Kenneth Gilbert, Paul Goodwin, Pedro Memelsdorff, Paul Nicholson, Ingrid Seifert, Elizabeth Wallfisch and David Watkins
- > Baroque French Cantata project with Stephen Preston
- > Baroque Dance project with Mary Collins
- > Visiting orchestral directors Catherine Mackintosh, Monica Huggett and Paul Goodwin
- > Recording of an all-Bach CD
- > Orchestral collaboration with the Orchestra of the Age of Enlightenment
- > Chamber music to open the Handel House Museum
- > Opening concert of the 50th Telford Bach Festival

Head of Academic Studies

Jeremy Summerly

MA, MMus, HonARAM

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[ram.ac.uk](mailto:academic.studies@ram.ac.uk)

40/41



Academic Studies

'A tour de force of stamina as well as musical subtlety and selflessness'

The Independent, April 2000
(Pärt's Passio in Westminster Cathedral)

Jeremy Summerly MA, MMus,
Hon ARAM

Undergraduate at New College, Oxford and postgraduate musicology student at King's College, London. Founded Oxford Camerata in 1984, and conductor of Schola Cantorum of Oxford 1990-6. Has conducted over 30 CD recordings spanning music from Gregorian chant to the present day and toured Europe, USA, Japan, Southern Africa; received European Cultural Prize in 1995 and made his Proms conducting début in 1999. Freelance broadcaster and writer/presenter of a variety of BBC Radio 3 programmes. BBC Studio Manager 1982-9. Academic Studies Lecturer since 1989, Head of Academic Studies since 1996, and Head of Undergraduate Programmes since 1999.

Photo location:
Professors' pigeon holes.

The Course

Academic Studies are considered essential to every student's development as a performer. A comprehensive range of topical courses is offered across the disciplines of Historical Musicology, Analysis, Performance Practice, and Composition, as well as Aural Training, Keyboard Skills, Technology, and Conducting (Supporting Studies) courses which are designed to reinforce students' critical awareness as performers and/or composers.

Years 1 and 2 of the BMus comprise a common core. In Years 3 and 4, students select their own specialisms from a wide range of electives. The programme's flexibility encourages students to pursue their own individual interests in order to prepare for a range of careers within the music profession. A full range of specialist music and humanities courses is also available for Academy students at King's College London. Please see p.46/47 for more details on the BMus.



The York Gate Centre for Performance Research

(pictured above)
The York Gate Collections host weekly research events with performances, workshops, seminars, talks and discussions. These open sessions, involving staff, students and visiting performers and scholars, are designed to stimulate critical reflection and wide-ranging debate on current theory and practice in performance and composition. With its new doctoral programmes (in Performance Practice and Composition) and free public access to the York Gate Collections, the Academy is committed to exploring new avenues in the fast-developing area of Performance Research.

The Teachers

Liam Abramson (Business for Musicians)

Dominic Alldis Hon ARAM

Michael Allis PhD, MMus, BMus,
Hon ARAM (Senior Postgraduate Tutor)

George Biddlecombe MA, PhD,
GRSM, LRAM, ARCM, ARAM

Timothy Bowers DPhil, BMus, ARAM

Ruth Byrchmore MMus, BMus, ARAM

Sarah Callis PhD, BA, Hon ARAM

Laurence Cummings MA, FRCO,
ARCM

Jeremy Filsell MA, FRCO

Prof. Jonathan Freeman-Attwood
MPhil, BMus, Hon RAM

Amanda Glauert MA, PhD, ARCM
(Head of Postgraduate Programmes
and Research)

Neil Heyde MMus, BMus, Hon ARAM

Colin Huehns MA, PhD, ARAM

Gerard McBurney BA, Hon ARAM

Ian Partridge CBE, LGSM, Hon RAM

Prof. Curtis Price AM, PhD,
Hon RAM, FKC, FRNCM

Patrick Russill MA, Hon FGCM, Hon RAM

Antony Saunders LRAM, ARCO,
ARCM, ARAM

Peter Sheppard Skærvæd ARAM,
LRAM (Academy Research Fellow)

Jeremy Summerly MA, MMus,

Hon ARAM

William Whitehead BA, MMus, FRCO

Supporting Studies

Roderick Chadwick MA, MMus,

LRAM, ARAM (Head of Supporting Studies)

William Goring MA (Technology)

Denise Ham GTCL, LTCL, ARCM,
Hon ARAM (Conducting)

David Pettit MA, BMus, FRCO,
HonARCM, Hon FTCL, Hon ARAM
(Aural Training)

Kenneth Reay LRAM, ARAM
(Head of Technology)

Nicholas Walker LRAM, ARAM
(Keyboard Skills)

Humanities

Michael Hrebeniak BA, PhD
(Cultural Studies)

Postgraduate Programmes

An introduction by Amanda Glauert, Head of Postgraduate Programmes and Research.

Amanda Glauert
MA, ARCM, PhD, Hon ARAM

A specialist in Lieder studies, with particular interest in 18th and 19th century aesthetic theory. Publications include *Hugo Wolf and the Wagnerian Inheritance* (Cambridge University Press), and essays in the *Cambridge Beethoven Companion* and the *Cambridge Companion to the Lied*.

Photo location: a corridor of practice rooms in York Gate.

Our Range of Programmes

The Academy offers the following at postgraduate level:

- > Postgraduate Diploma in Performance – PG Dip.
- > Masters of Music in Performance – MMus
- > Masters of Music in Composition – MMus

> Postgraduate Diploma in Musical Theatre (see p.32-33)
– PG Dip

> Research degrees in Composition or Performance Practice – MPhil and PhD

After becoming a member of the University of London in September 1999, the Academy

has undertaken a large-scale review of its postgraduate programmes.

We have introduced a system of credit-modules for Diploma and MMus programmes which allows students to develop their own programme, in consultation with their teachers, around a clearly outlined framework.



Research Degrees

The Academy offers two-year MPhil and three-year PhD awards. Although offered under the regulations of the University of London, and concentrating primarily on academic work, both programmes ensure their distinctiveness by being based on the same premise as all other Academy degrees: of students achieving the highest possible practical standards.

Teaching Delivery

Students are allocated 30 hours of supervision per year. They may apply for a further year to complete or 'write up' their portfolio or dissertation at a reduced rate. Supervision hours are divided between academic and practical supervision as negotiated with the Research Degrees sub-committee and the student's principal supervisor. The closing date for receipt of MPhil and PhD applications is 6th January 2003.

MPhil/PhD in Performance Practice

Aims and Objectives

The research degree in Performance Practice is designed to encourage postgraduate performers to engage in the academic disciplines of performance research at the highest level. Such involvement and training will help already experienced performers to exert an enhanced leadership within the musical profession, and within higher education institutions specialising in performance study. The programme is specifically designed to encourage the development of new methodologies, new insights, and new knowledge within performance research.

Learning Outcomes

Students will have demonstrated their ability to carry through an original academic thesis on issues relating to performance research, and to illustrate the research outcomes through their own performances as well as through a written dissertation. They will thus have developed their own critical model for linking the academic and practical outcomes of their enquiry, and the skills to present their conclusions convincingly.

Entry

On application students submit a detailed research proposal of around 2000 words outlining the thesis they wish to pursue and the methodologies that would support it (including the proposed method of linking academic to practical research outcomes).

Programme Structures

Each programme (apart from Musical Theatre, see p.32-33) has an area of 'Faculty Activity' where students are required to build up a range of skills particular to their instrument or voice and career direction. This is offset against the central pattern of the one-to-one lesson which is common to all postgraduate programmes, and the demands of a final recital (or portfolio submission for composers). The standard of the final recital is high, and set at the same level for performers on both the Diploma and the MMus programmes.

All the postgraduate programmes are designed to equip students for the competitiveness of the music profession, and to allow them to exert their creative leadership to the full.

Choosing Specialist Options

On both the Diploma and MMus programmes performers develop areas of 'Specialist Performance' and choose assessment options most suitable to their career path, including aspects of concert presentation and educational work (according to faculty).

On the MMus programme performers work on both traditional academic assignments and/or performance-based projects, so that they can engage in different kinds of performance research alongside the Academy's growing community of research degree students.

Postgraduate composers are also expected to become involved in concerts and different kinds of collaborative work, to make the most of the Academy's thriving environment.

Which Programme is right for you?

The Academy's postgraduate programmes offer a flexible and co-ordinated scheme of awards, from Diploma through to Doctorate. Candidates interested in any of these programmes should apply to the Registry. MMus applicants are required to send in samples of their written work or compositions, and research degree students have to submit a fully developed research proposal before being called to an interview. Once admitted to the Academy, all postgraduate students receive regular tutorial advice to help with their educational and career decisions.

Programme Duration

Some postgraduate programmes follow a standard length of study, like the 9-month Postgraduate Diploma in Musical Theatre and the MMus in Composition, which usually lasts two calendar years (24 months). The Diploma and MMus in Performance are more flexible and allow students to take the credit-modules in one or two years, according to the student's standard on entry, educational needs, and funding position. The Conducting and Vocal programmes usually last three years.

The proposal should suggest how the thesis will contribute to the current disciplines of performance research and to the student's own development as a performer. They also submit evidence of their standards of written and practical work, both of which will be considered at their entrance interview.

Assessment

As a final assessment students submit a written thesis of 30,000 words (MPhil) or 50,000 words (PhD). Students support their thesis with a public lecture-recital or recital with notes/commentary.

Supporting Studies

Research students attend doctoral seminars and performance research seminars held in the York Gate Collections.

MPhil/PhD in Composition

Aims and Objectives

The MPhil/PhD Programme in Composition is designed to encourage postgraduate composers to pursue their artistic development to the highest possible level and to reflect critically upon the significance of their compositional activity through analytical exploration and through collaborative work in a performance environment. Such intensive and wide-ranging study will allow students to extend their scope and effectiveness as composers, while offering them a training relevant to the task of teaching or lecturing in composition.

Learning Outcomes

Students will have demonstrated originality and coherence of musical invention across a substantial portfolio of compositions, as

well as a command of existing musical techniques. They will be able to offer a convincing written account of the compositional, and in some cases performance, processes involved in producing their portfolio of scores and recordings. They will also have learned how to provide a written critique of their work using academically recognised analytical techniques.

Entry

On application students submit a detailed research proposal of around 2000 words outlining the planned content of their portfolio (including any plans for collaborative work) and the analytical and critical questions to be addressed in the accompanying written component. They also submit evidence of their standards of compositional and written work, both of which will be considered at their entrance interview.

Assessment

As a final assessment students submit a portfolio of compositions of around 45 minutes (for the award of an MPhil) or 60 minutes (for the PhD). The portfolio is linked to a written dissertation of 15,000 words (MPhil) or 25,000 words (PhD), which must show a coherent and well-presented argument, confirming the candidate's grasp of academic analytical discourse, as well as an ability to reflect critically upon his/her own compositional activity.

Supporting Studies

Research students attend doctoral seminars, composition seminars and the New Repertoire Forum.

Postgraduate Diploma and MMus in Performance

44/45

Introduction

The Postgraduate Diploma in Performance aims to train aspiring professional performers who have normally completed an undergraduate course to a high level of performance before entry, and also to create a programme of study appropriate to an individual's needs, in an environment in which students are able to reach the highest possible standards. The programme aims to form a 'bridge' to a performance career and those who apply should have a clear idea of their future aims.

Students are involved in the full gamut of ensemble and complementary activities: chamber music, orchestras, opera, early music, contemporary music, church music etc, as arranged by faculty and monitored closely by the Postgraduate Tutors, who assist in balancing the work-load.

Students at this level are expected to perform regularly. There are opportunities to play in lunchtime and early-evening concerts, to perform concertos with the Academy's orchestras, and to participate in performance classes and masterclasses, in the annual Composer Festivals and the Academy's wide range of competitive prizes and chamber music evenings.

The Performance MMus

Programme has been created in response to the growing interest in Performance Research. The programme will interest students who wish to combine high-level performance opportunities with different kinds of academic study and research, and who see this as a way of enhancing their achievement as postgraduate performers. Playing standards are judged at an equivalent level to the

PG Dip Programme. Entry is highly competitive. The programme is however designed to meet the needs of diverse students with a commitment to performance research, whether they are conservatoire or university graduates, and with a range of career aspirations.

The PG Dip and MMus

Programmes can be taken over one or two years (or three years for vocal and conducting students).

All postgraduate performance students for MMus or PG Dip are assessed in Core Performance (100 credits) and Specialist Performance (20 credits). MMus students, in addition to these, undertake Project Work (60 credits). The PG Dip thus incorporates 120 credits, over a minimum

MMus in Composition

Introduction

The MMus in Composition is one of the most intensive programmes at the Royal Academy of Music, requiring that composers engage in a demanding schedule of project-work as set out by the Programme Co-ordinator.

The aim is for the students to consolidate their technical skills and to gather experience of composing in as wide a range of professional contexts as possible, whilst stimulating the development of their particular compositional personalities. Analysis and critical reflection are conceived as vital to this balance of internal and external stimuli, so that all postgraduate composers are required to engage in some kind of academic project-work and all are registered as part of an MMus programme.

The MMus is designed as a two-year programme, with faculty projects and skills classes being set out as a progression over that time-span. Only in exceptional circumstances would a candidate be judged capable of taking the programme in one year.

Core Composition Aims and Objectives

The central component of the MMus programme, designed to help students develop a distinctive compositional personality and to equip them to deal effectively with a wide range of professional demands.



9 months study; the MMus 180 credits, over a minimum 12 months.

**Core Performance
(PG Dip and MMus)**

Learning Outcomes

Students will be equipped technically and musically to demonstrate a distinctive interpretative personality which is convincing in live concert performance – in both solo and ensemble contexts. They will have gained confidence and experience with the range of skills expected of them in their area of the music profession, and learned critically to evaluate their own performance in relation to those expectations.

Assessment

Final Recital (or equivalent) which may include (according to Faculty):

- > Solo
- > Duo
- > Chamber
- > Orchestral performance

Concerto Assessment (or equivalent)

Profile Report on Faculty Activity. Comprising reports from individual lessons, concerts, performance classes, masterclasses, technical testing, orchestral excerpts, ensemble activity, instrument maintenance according to Faculty requirements.

**Specialist Performance
(PG Dip and MMus)**

Learning Outcomes

Students will be equipped to perform to a high level in a 'real-life' performance context that they have elected as relevant to their interests. They will thus have demonstrated

their confidence in adapting their presentational skills as performers to the demands of a particular practical and, in some cases, academic context.

PGDip Options

One of:

- > Concert Presentation
- > Faculty-specific course

MMus Options

One of:

- > Concert Presentation (as a prerequisite for Concert Project)
- > Critical Musicology for Performers (as a prerequisite for Dissertation/Repertoire Project)
- > Performance Analysis (as a prerequisite for Dissertation/Repertoire Project)

Project Work (MMus only)

Learning Outcomes

Students will have learned to establish research aims

relevant to their development as musicians, and to draw on the research processes and methodologies which allow such aims to be realised in academic and/or practical terms. They will have developed a critical awareness of the current debates within practice-based research and/or musicology, and have identified their own position in relation to them. They will also have increased their effectiveness as researching performers and, in some cases, as academic musicologists.

Assessment

One of:

- > Dissertation/Repertoire Project
- > Concert Project supported by MMus seminars in one of:
 - > Performance Research
 - > Project Preparation

Learning Outcomes

Students will have strengthened and refined their technical skills as composers and learned how to adapt them to the challenge of writing for different resources and to meet different functions. They will thus have learned to respond confidently to external demands, even when working under pressure. They will also have developed a high degree of self-criticism so that they can reflect upon their distinctiveness as composers in relation to the practice of others, and will know how best to work upon and expand their own compositional personalities.

Portfolio (90 credits)

Six items, as specified in faculty requirements and negotiated with the Head of Department.

Profile Report on Faculty Activity (30 credits)

Reports from individual lessons and from coursework in:

- > Conducting
- > Orchestration
- > Analysis
- > Skills Tests (including Take-Away paper and special projects)

Project Work

Aims and Objectives

This credit-component is designed to encourage the students to reflect critically upon their activity as composers and to refine their skills in academic and practical presentation.

Learning Outcomes

Students will have learned how to present an analysis (whether of their own music or of another composer's) in a convincing written format that meets the standards of postgraduate academic work. They will also have learned how to communicate their musical ideas effectively in live presentation – whether in the context of a seminar, rehearsal or concert – so combining academic and practical skills.

Analysis Project (30 credits)

A written project of c. 5-8,000 words

Concert Presentation (30 credits)

Students organise and present a concert of their own music.

Undergraduate Programme: BMus

Introduction by Head of Undergraduate Programmes, Jeremy Summerly. (biography p.40)

46/47

Introduction

The Academy's four-year BMus undergraduate degree was the first of its type in the UK. This pioneering and integrated course is designed to promote the highest levels of practical skills at the same time as giving musicians the intellectual tools to develop their creative potential in an increasingly competitive world. All parts of the programme are geared towards enabling students to fulfil their potential within a focused yet flexible provision of practical tuition and academic classes – expressly built for international music professionals of tomorrow.

The Academy is a full member of the University of London. The BMus is a world-renowned degree which holds any student in good stead whatever path is ultimately followed.

The Academy collaborates closely with King's College London as a means of allowing students to work within a broad educational and artistic environment; shared lectures and classes enable students from both institutions to benefit from an ever-increasing range of activities and facilities. The two BMus tutors are on hand to advise students on how the curriculum can best be tailored to individual needs.

The Tutor System

Two BMus Tutors are available to discuss a wide range of issues, such as the performance and academic options available to students, timetabling, progress, and any other aspects of their course of study. With a general responsibility for both academic and pastoral welfare, the Tutors are able to monitor the overall progress of a student and therefore act as an effective and important representational link between the student and the institution.

In addition, international students may refer to the International Students Officer for help with any specific problems, including those arising from cultural differences.

Principal Study

This is the focal point of a student's musical development and is taught to a professional level on both an individual and group/class basis.

Each student receives one hour of one-to-one tuition per week in Principal Study. In some cases students may take an additional Second Study (e.g. piano for an oboist) or Related Study (e.g. piccolo for a flautist). Students are assessed by an annual examination in May/June.

Ensembles

All performance activities are assessable in the BMus degree scheme.

Ensembles for Orchestral Players

In addition to regular chamber music (p.9), the Academy provides comprehensive orchestral training (p.8). Orchestral planning generally follows a four-year cycle:

- > Year 1: string students play in String Orchestra; woodwind, brass, and percussion players perform in Symphonic Wind Ensemble and Brass Ensemble. Occasionally, first-year students are asked to play in Symphony Orchestra.
- > Years 2 and 3: students play in Symphony Orchestra, Symphonic Wind Ensemble and Brass Ensemble, and in Media and Applied Music sessions.
- > Year 4: students will be involved in Sinfonia, Manson Ensemble (contemporary), and brass ensembles. Top string players are selected for the Royal Academy Soloists

by audition. There are ample opportunities for performance groups in Historical Performance. The Opera Orchestra is drawn from the Sinfonia.

All rehearsals and other performance activities are carefully monitored to ensure that students enjoy a proper balance of studies.

Ensembles for Guitarists

These include guitar ensemble, mixed ensemble, and guitar and voice. Students present a minimum of three coached performances a year. All categories are covered in each year of study and carry equal weighting in assessment.

Ensembles for Singers

These include choirs as well as miscellaneous classes where vocal students work in groups such as acting, movement, Italian song, Italian craft, German language and lieder, French song, English song, and opera. In Years 3 and 4 these elements are divided into two courses: Stagecraft and Opera and The Craft of Singing in Modern European Languages.

Jazz Ensembles

Big Band and other Ensembles including workshops and combos.

Undergraduate Student Concerts

By agreement with their teacher, students may submit a lunchtime or early-evening concert proposal to the Concert Manager. All performances are assessed and contribute towards course units for Ensembles.

There are also regular performance opportunities outside the Academy, at venues including the University of London's Senate House and the Royal National Theatre.

Courses for Composers

Techniques of Composition (Years 1-4) covers fundamental technical and structural concepts of composition from the tenth century to the present day.

Instrumentation and Computer Transcription and Advanced Orchestration are studied in Years 2 and 3 respectively.

Courses for Media and Applied Music

> Years 1 and 2: Commercial Workshop and Manson Ensemble.

> Years 3 and 4: Commercial Workshop, Manson Ensemble and Symphonic Workshop.

Academic Studies

Academic Studies courses are designed to equip students with additional skills and knowledge to assist them in their careers as professional musicians.

Techniques and Analysis (T&A)

This two-year, seminar-based course aims to develop understanding and appreciation of music at a technical level. Pastiche composition aims to provide facility in manipulating musical materials and ideas. Analysis of musical processes cultivates an ability to make informed performance decisions.

Introduction to Performance Practice (IPP)

An investigation of performance techniques and interpretative issues. This equips students with tools to investigate often unfamiliar musical repertoire in both historical and contemporary contexts.

Business for Musicians (BfM)

Practical training in skills essential to many of today's musicians such as administration and promotion. Students consider a variety of career issues, including general administration and the organisation of a professional ensemble. Applications of studio and computer technology are also examined, as are methods of producing and marketing a CD.

Class Electives

Offered to students from the third year onwards, class electives encourage exploration of specific repertoire (e.g. Mozart Opera, Chamber Music, Late Romanticism, etc) and development of areas of specific technical expertise (e.g. Instrumentation, Specialist Keyboard Skills, Analysis, Advanced Techniques, etc). Classes are run as seminar groups, and students are expected to engage with emerging critical ideas and take the initiative in individual project work.

Topics in Western Music History (TWMH)

This one-year course focuses on the musicological, social and political context of composers within the western art tradition. Presentational methods range from formal chronological surveys of historical periods to informal discussions of selected works. The programme aims to generate an environment where students feel able to question received terms and definitions.

Humanities

Humanities study provides a good opportunity to broaden the basis of the BMus degree in subject areas linked to music. The Humanities curriculum, which is unique to the Academy, is designed to introduce students to new disciplines and thereby extend

creative abilities through encouraging critical thought. Subject areas, which range widely, take into account the aesthetic, social, political and ethical issues facing the contemporary performing artist. Classes are structured as seminars, offering students an opportunity to engage in lively debate. BMus students with particular interest in pursuing humanities and academic music courses at King's College London are strongly encouraged.

Supporting Studies

The components of the Supporting Studies curriculum are designed to enhance musicianship and broaden musical awareness.

Aural Training

Mandatory coursework focuses on pitch, rhythm, intonation, polyphonic awareness and texture. Preliminary training is available for students with limited aural training experience.

Keyboard Skills

The curriculum covers score-reading, harmonisation, improvisation and accompaniment. Preliminary training is available for students with limited keyboard experience.

Conducting

All students are taught the basic elements of baton technique and ensemble training.

Technology

An introductory course for all students covering computer production techniques necessary to the contemporary performer.

Art of Teaching

Specialist classes in vocal and instrumental teaching are held for undergraduates and are generally attended in Year 3.

Entry to the BMus programme other than in Year 1

In some cases it is possible to take part in the BMus programme without starting in Year 1. These include:

> Exchange students from another institution (where credit can be transferred back to the home institution). Many Academy students are encouraged to take a year abroad as part of their BMus studies. Exchange agreements are increasingly popular and provide students with an excellent opportunity to broaden their musical horizons further.

> Transferring from another institution with received credit acceptable to the Academy. Most students will enter the course at Year 2 level; however, in exceptional cases entry at Year 3 may be possible.

Annual Review

Students' academic progress is reviewed at the end of each year. Progress depends on passing the appropriate number of course units and satisfying Heads of Departments' requirements of attendance. End-of-year interviews are held in June at which the Tutors evaluate the past year with students and discuss the next year's programme of study. The Academy reserves the right to refuse re-admission on the grounds of a student's lack of ability or industry.

Classification of degrees

In awarding Honours, examiners take into account the total number of passes obtained, the standard at which courses have been passed, the distribution of marks, any material improvement or deterioration in a student's performance during the degree course, as well as additional factors such as illness or other personal circumstances known to them.

'To work with the students at the Academy is an important matter. It keeps older musicians in touch with the practising professionals. Energy and experience can together explore the endless possibilities of music-making.'

Sir Colin Davis

Application Procedure

An overview by Registrar and Projects Manager, Philip White. (pictured below right in York Gate)

Email registry@ram.ac.uk

48/49

How to Apply

The main audition period for entry to all Undergraduate and Postgraduate Programmes in September 2003 will take place at the Royal Academy of Music between 2nd and 13th December 2002. Please note, however, that some auditions may take place in the week beginning 25th November 2002.

Application Procedure

Applicants must fill in and return an official application form with an application fee (see fees overleaf). Applicants for Composition and Media and Applied Music are asked to pay £25; a further £25 will be payable if the applicant is called for an interview in December following scrutiny of portfolios.

Your application form and fee must reach the Registry no later than 1st October 2002 (6th January 2003 for Conducting, Choral Direction and Church Music, USA auditions and research programmes).

The Academy will accept the following methods of payment: sterling cheque, Eurocheque, postal order, money transfer or cash (please do not send cash by post).

Those who wish to be considered after the advertised deadline may be placed on a waiting list for an audition; an additional late fee of £10 will be payable.

Candidates for the MMus programme must submit examples of essay work with their application. Those who are considered unsuitable for MMus

will instead be invited to audition for the Postgraduate Diploma. If these candidates do not take up this offer, a half-refund of their application fee will be made.

Students who withdraw before attending the audition will not be entitled to a refund.

The Academy may hold late auditions for candidates unable to attend in December, for example, due to illness, upon the receipt of a medical certificate issued before the end of December 2001. However, because of the strict numbers of places available within each faculty, late auditions will not be held if faculty quotas are already reached.

Deferred Entry

The Academy does not consider applications for deferred entry.

Entry Qualifications

Undergraduate Programmes: BMus

Age

Normally 17 at the time of registration (but see below – Special Admissions).

Entrance Standards

Evidence of professional performing potential in Principal-study, sound general musicianship and a good aural response. As a guide to the technical standards expected of applicants, please see repertoire lists for ABRSM (www.abrsm.ac.uk) examinations at Grade 8 and Advanced Certificate level. There is no formal minimum standard in keyboard skills, but an Associated Board Grade 5 minimum is desirable in piano where keyboard is not the Principal-study, to enable students to improve their general musicianship.

Academic Qualifications (UK and Ireland)

Normally at least two A-levels or Advanced Higher passes including:

- > A or B grade in Music
- > normally B or C in at least one other A-level subject (including vocational A-levels)
- > a good pass at GCSE in a European language is desirable.

Scottish candidates require a B and at least four C-grade passes in Highers, and Irish candidates require a B and at least four C-grades in the Leaving Certificate.

Other Qualifications

- > The University of London's 'double' Music A-levels satisfy the two A-levels requirement
- > Grade 8 passes of Associated Board (practical study and theory) are accepted as the equivalent of one A-level pass in Music
- > a pass at AS-level counts as a half A-level.

Academic qualifications (International)

International candidates may verify the acceptability of their qualifications with the Assistant Registrar, but should remit copies of official transcripts or certificates with their application forms. If subsequently offered a place, candidates must send original documentation to the Registry.

Special Admissions (Year-In, Foundation programmes)

Sympathetic consideration is given to:

- > candidates not meeting the necessary language requirements
- > other gifted candidates lacking the normal minimum academic qualifications
- > candidates requiring a tailor-made course of study beyond the normal full-time RAM programmes.

Application Procedure Entry Qualifications

Open Days

Open Days are designed for any member of the public to observe Academy work-in-progress, though they are directed particularly towards prospective applicants who may wish to consult specific staff on any aspect of the Academy 'experience'.

Open Days are organised from late September by each department. Enquiries should be addressed in writing to the department concerned, or see www.ram.ac.uk for more details.

You are welcome to drop in for any of our many free public concerts during term-time to sample the Academy's dynamic atmosphere more informally. See www.ram.ac.uk/events for details.

Allocation of teachers and Consultation Lessons

The Academy takes great care over the allocation of students to teachers. Every effort is made to accommodate students' preferences but the final allocation is at the absolute discretion of the Principal.

Consultation lessons may be organised with a professor prior to entry, for which there may be a charge, payable to the professor. Please contact the relevant department to organise this.

Key Application Dates

1st October 2002

Application forms deadline including recordings and MMus essays (except Conducting, Choral Direction and Church Music, North American auditions and Musical Theatre). Deadline for Hong Kong Applications.

21st October 2002

Portfolio and accompanying recording deadline for Composition, Jazz and Media and Applied Music.

Early November 2002

Notification of audition for London applicants. Asian Auditions.

11th November 2002

Deadline for Musical Theatre applications (to be sent direct to the Musical Theatre Department).

2nd -13th December 2002

Auditions in London.

6th January 2003

Application deadline for Conducting, Choral Direction and Church Music and North American auditions. Application deadline for Research candidates.

End of January 2003

Notification of North American audition dates.

February 2003

Conducting auditions in London.

March 2003

Choral Direction and Church Music auditions in London.

March 2003

Auditions in North America.

Contacts

Registrar and Projects Manager:
Philip White LRAM, FRAM

Assistant Registrar:
Katrina Scott BMus

Admissions Officer and
International Affairs Co-ordinator:
Edward Kemp-Luck MA, ARCM, FRCO

Telephone 020 7873 7393
Facsimile 020 7873 7394

Postgraduate Programmes

Age

Normally 21 by 31st December in the year of entry.

Entrance Standards

At least equivalent to a recognised music diploma in the Principal-study.

Academic Qualifications

Candidates should normally be completing or have completed

a full-time (undergraduate) course of musical study. Candidates for the MMus must possess a good honours degree, normally in Music.

Equality

The Academy does not discriminate against students on grounds of age, sex, disability, ethnicity, religion, etc. It does, however, judge

applicants critically on their personal suitability for a course of study according to ability and their potential to develop into professional musicians. The Disability Statement can be viewed at www.ram.ac.uk.

English Language Requirements for International Students

Those accepting a place at the Academy from a country where English is not a first language are required to demonstrate their language proficiency. The Academy has adopted the International English Language Testing System (IELTS) and students are required to take this examination, in their own country, soon after accepting a place at the Academy. Minimum recommended IELTS scores are:

- > Foundation (4.5)
- > BMus/Year-In (5.5)
- > MMus (7.0)
- > PGDip (5.0)

Information on test centres can be obtained from www.ielts.org or from the Registry. In countries where IELTS is not available, the Academy will accept TOEFL results as follows:

- > BMus (550+)
- > PGDip (500+)
- > MMus (600+).

The Academy offers an 'acclimatisation' course to international students in the weeks before the beginning of the academic year. This includes a thorough introduction to the Academy and London life. A handbook for international students is available from the Registry. See p.05 for details on further support for international students.



Fees

Fees for full-time programmes for 2003-2004 have not yet been determined. See www.ram.ac.uk for current fees which are likely to rise in line with inflation.

Application Fees

Application Fee: £50 (or £60 if received after the advertised closing date).

Application Fee for North American auditions: £120 sterling.

Application Fee for Japan and Korea: Refer to local audition co-ordinator.

Payment of Tuition Fees

Most EU students will be entitled to pay fees at the 'home' rate provided they meet certain residency conditions. Details are on www.ram.ac.uk and are also included in the 'Notes for Guidance' sent out with the application forms.

Fees for international students (except EU) are considerably higher than for home students.

Annual fees, other than those payable by EU students on the BMus Programme, are normally payable in advance with a 25% deposit due in mid-April. See www.ram.ac.uk for further details.

UK students taking up places on the BMus Programme should contact their Local Education Authority in order to be means-tested for a 'fees' award. These awards and any subsequent loans required for living costs are administered through the Student Loans Company. Similar arrangements obtain for EU (non-UK) students who will be notified individually on how to apply for a 'fees' only award (NB cost of living loans are not available to non-UK students).

Financial Assistance

Cost of living loans are only available to UK students attending the BMus Programme (see above).

The Academy is able to assist some students towards the costs of their fees/living expenses. However, this resource is usually more readily available to postgraduates and full-fee paying international students. Financial Aid Forms will be sent by the Registry to all such students offered places and must be returned by 31st January.

50/51

Your Audition

Audition Requirements

Please turn to the relevant department for details of audition requirements.

Note also, the following:

Technical work (scales, arpeggios, etc) may be required of all instrumentalists.

Sight reading or quick study tests will be given to all candidates. As time is limited for some auditions, candidates may be interrupted before they have performed a complete piece.

Musicianship and keyboard skills tests may be required of all prospective undergraduates.

Appropriate aural tests may also be administered and candidates may be asked to demonstrate their levels of keyboard skills for which they are asked to prepare a short piece in advance.

Written paper: all undergraduate candidates are required to take a written paper which comprises harmonisation of a simple melody as well as a short essay question of a general musical nature.

The Academy regrets that it cannot issue specimen papers.

International Candidates

All European candidates must attend the main London auditions in December 2002. Other international candidates are strongly advised to do likewise (but also see below):

Candidates from North America

All candidates living in Canada or the USA must attend for audition in either London (December 2002) or North America (March 2003, Toronto, New York and Boston).

Auditions in North America are not open to applicants for Jazz, Composition, Conducting, Choral Direction, or Musical Theatre.

Candidates wishing to attend an audition in North America must return their application form to the Registry by 6th January 2003. Applicants may download an application form from www.ram.ac.uk.

There will be a fee of £120. The Academy will only accept sterling cheques drawn through a British bank.

Candidates from Asia

Auditions take place in Tokyo, Seoul, Hong Kong and Taipei in early November 2002. All candidates living in Asian countries must attend either one of these auditions or the main auditions held in London in December 2002.

'Rodney Clarke, presented with his first-class degree at the Royal Academy of Music in the morning then went on to win the English Song Prize that afternoon at the Concordia Foundation's Competition'

London Evening Standard,
July 2001

The Registry has a brochure providing helpful information about fund-raising.

Undergraduate students from low-income households may be eligible for Opportunity Bursaries. More details may be obtained from the Registry.

Students who experience difficulties with living costs may also be eligible to apply for assistance from the Academy's 'Hardship' funds.

Scholarships

Entrance scholarships are automatically awarded to selected candidates following audition. Funds vary from year to year but the Academy tries to make available as much money as it can for students.

ABRSM International Scholarships

Each year the Associated Board of the Royal Schools of Music offers to overseas students one Undergraduate and one Postgraduate Scholarship in connection with, and on the recommendation of, each of the Royal Schools of Music. The Scholarships cover full-fees and part-maintenance for the duration of undergraduate courses or for one year, or possibly two in the case of postgraduate programmes. Only candidates who have attained, at the time of their application, a standard

equivalent to a good pass at the Advanced Certificate or the DipABRSM of the Associated Board are likely to have a chance of success. Applicants at postgraduate level are expected to demonstrate advanced technical and musical accomplishment.

Further information is available only from the ABRSM (www.abrsm.ac.uk), 24 Portland Place, London W1B 1LU. Telephone 020 7636 5400. Email international@abrsm.ac.uk

Termination of Studentship

Students may not withdraw from their studies without approval or without one full term's notice. Fees will be payable for the notice period.

Fees Your Audition

Certification of Fees

All prospective new students must produce a written assurance, certified by an authoritative person such as a bank manager, that they have sufficient financial resources to cover both fees and living costs for their entire programme of study.

USA Students

The Academy is a designated institution for American students to apply for a Guaranteed Student Loan (GSL) or for deferment of payment on an existing GSL account. The Academy's 'School Code Number' is 01176400. The Registry staff will be glad to assist students applying for funds through the GSL programme.

Asian auditions are not open to applicants for Composition, Conducting, Choral Direction, Jazz or Musical Theatre.

Applicants from Asia should apply as follows:

Japanese Centre

Enquiries to:
University Consultants Europe,
2-23-7 Ichigayatamachi,
Sinjuku-ku,
Tokyo, Japan 162-0843
Telephone +81 3 5261 0056
Facsimile +81 3 5261 2888

Korean Centre

Apply direct to:
c/o Hyeon-Jeong Ro-Shorr,
23-101 Hanyang Apt.,
Apkujung, Kangnamgu, Seoul
Tel/Fax +82 2 3446 3173
Email korean.audition@ram.ac.uk

Hong Kong Centre

Apply direct to:
The Registrar, Royal Academy of Music, Marylebone Road, London NW1 5HT, UK
Telephone +44 20 7873 7393
Facsimile +44 20 7873 7394
Email registry@ram.ac.uk

Taiwan Centre

Apply direct to:
c/o Professor Lo Mei-Ya,
Forum Auditorium, 4, Lane 187,
Min tsu, West Road, Taipei,
Taiwan 103, ROC
Telephone +886 2 2593 5811
Facsimile +886 2 2591 5535
Email musforum@seed.net.tw

Hong Kong applications must be received by the Academy's Registry by 1st October 2002. All other candidates auditioning in Asia should return their application by the date specified by the relevant centre.

Video and CD Recordings

The Academy will accept videos (UK VHS format only) with an accompanying CD/cassette/minidisc of the same performance from applicants living in countries other than in Europe, Asia or North America. All recordings must be received by the 1st October 2002 and must be authenticated by a person of authority. Full details are on the 'Supplementary form for video applications', available from the Registry. Videos and accompanying recordings will not be accepted without the submission of this form.

Your Audition Date

Applicants auditioning in London will receive details of their audition date and time in the first week of November 2002. North American applicants will receive details in the first week of February 2003.

The precise format for auditions will vary according to subject. In most cases auditions will last approximately 20 minutes (up to 30 minutes for postgraduates according to the subject). Whilst the Academy provides a pool of accompanists, candidates are strongly advised to bring their own.

Notification of Results

The Registry will notify all candidates of the result of their audition as soon as possible. We will endeavour to contact all candidates placed on the reserve list as soon as we have any further news. Candidates who accept a place elsewhere or do not wish to be kept on the Academy's reserve list should write to the Admissions Officer. All offers made are conditional upon the candidate achieving the educational and language requirements on p.49.

Credits

Patron

Her Majesty The Queen

Senior Management

Principal:

Prof. Curtis Price
AM, PhD, Hon RAM, FKC, FRNCM

Vice-Principal and Director of Studies:

Prof. Jonathan Freeman-Attwood
BMus, MPhil, Hon RAM

Director of Finance and Personnel:

Jan Whitehouse
CIPFA, MILAM, MIM, Hon FRAM

Director of Development:

Fiona Newton BA, DipGM

Heads of Programmes

Head of Undergraduate Programmes:

Jeremy Summerly
MA, MMus, Hon ARAM

Head of Postgraduate Programmes and Research:

Amanda Glauert
MA, ARCM, PhD, Hon ARAM

Tutors of Undergraduate Programme

Timothy Bowers
BMus, DPhil, ARAM, ARCM (Tutor and
Academic Co-ordinator of BMus Studies)
Ruth Byrchmore MMus, BMus, ARAM

Tutors of Postgraduate Programmes

Michael Allis
BMus, MMus, PhD, Dip RCM, LTCL,
Hon ARAM (Senior Postgraduate Tutor)
Virginia Black FRAM (Programme
Leader, Postgraduate Performance)

Director of the Junior Academy

Jonathan Willcocks MA, Hon RAM

Administrative Officers

Registrar and Projects Manager:
Philip White LRAM, FRAM
Collections and Alumni Officer:
Janet Snowman Hon ARAM, FRSA

Librarian:

Kathryn Adamson
BA, MA, Dip Lib, Hon ARAM

Academic Secretary:

Simon Hobson BA

York Gate Collections Curator:

Frances Palmer MA, PhD, FSA, FMA

Instrument Custodian:

David Rattray Hon ARAM

Estates Manager:

Peter Smith GRSM, LRAM, ARAM

Financial Controller:

Michael Cherry FCCA

Press and Publicity Officer:

Peter Craik MA, MSc

52

Governing Body

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Her Royal Highness
The Duchess of Gloucester
GCVO, Hon FRAM

Vice-Presidents

Sir David Lumsden
MA, DPhil, Hon RAM, Hon FRCO
Ursula Vaughan Williams Hon FRAM

Members of the Governing Body

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KCMG, GCMG, Hon FRAM (Chairman)
Elise Becket Smith Hon FRAM
Lord Burns GCB, BA, Hon FRAM
The Hon Mr Justice Carnwath
CVO, Hon FRAM
Professor Barry Ife
CBE, BA, PhD, ALCM, FKC, Hon FRAM
Steven Isserlis Hon RAM
Dame Felicity Lott DBE, FRAM
David Richards CBE, Hon FRAM
John Ritblat Hon FRAM
Lady Sainsbury Hon FRAM
Nicholas Snowman Hon RAM
Sir James Spooner Hon FRAM
Jonathan Sumption QC
Julia Yorke Hon FRAM

Representatives to the Governing Body

Two Professorial Staff
Representatives
Two Student Representatives
One Administrative Staff
Representative



Chancellor of the University of London

Her Royal Highness
The Princess Royal LG, LT, GCVO

The Royal Academy of Music is a member of the University of London, one of the oldest and largest universities in the UK. Through its Colleges and Institutes the University of London offers the widest range of Higher Education opportunities in Britain, with over two thousand courses and unparalleled facilities for advanced research.

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Registered Charity No. 310007

www.ram.ac.uk

Every effort has been made to ensure the accuracy of this Prospectus at the time of publication. However, the Academy reserves the right to vary its programme and staffing according to circumstances.

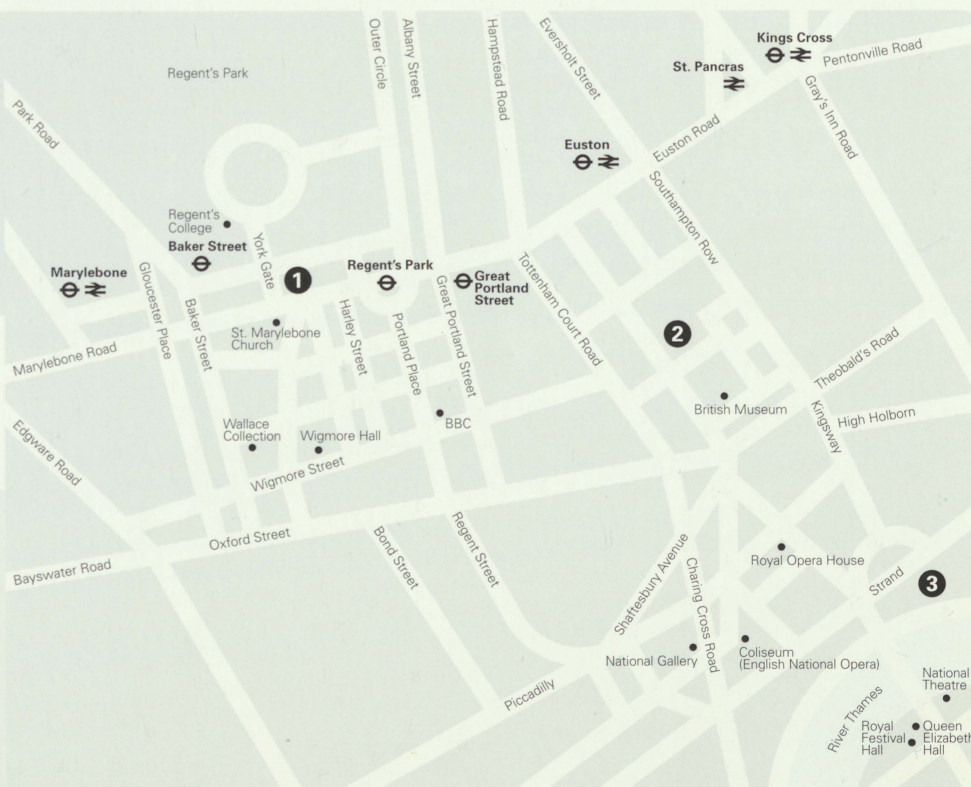
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Front and back cover photographs: The Academy's new David Josefowitz Recital Hall seats a recital audience of 150 or a full symphony orchestra in rehearsal.

Design and art direction: INTRO

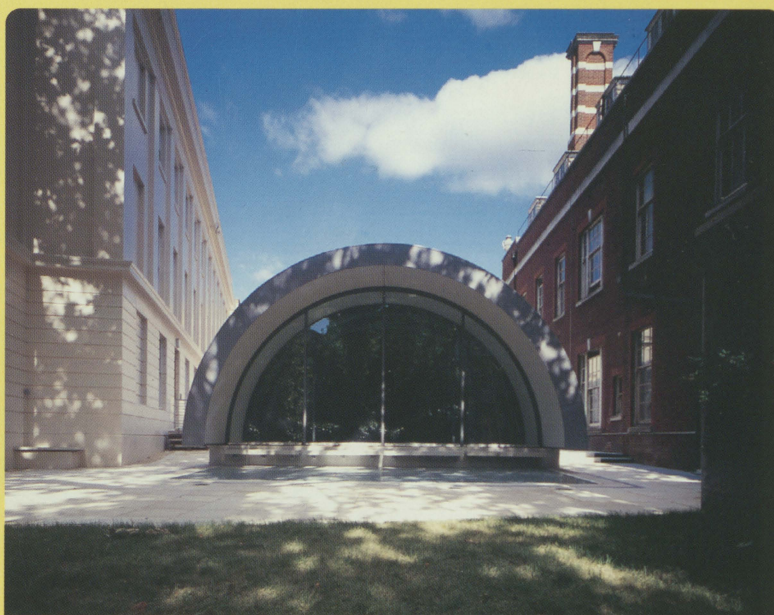
How To Find Us

- 1 Royal Academy of Music**
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- 2 University of London Senate House**
Malet Street
London WC1E 7HU
- 3 King's College London**
The Strand
London WC2R 2LF





University
of London



THE BRITISH LAND
COMPANY PLC
ESTABLISHED IN 1856

This publication is generously supported
by The British Land Company PLC